

Acousmatic Storytelling

A compositional approach

Panagiotis Amelidis

Submitted in partial fulfillment
of the requirements for the degree of Doctor of Philosophy

Faculty of Technology

De Montfort University

February 2015

Abstract

The purpose of this research is to explore the idea of relating *storytelling* with *acousmatic music* in the creation of a hybrid vehicle for transmitting stories, to develop a compositional methodology derived from the exploration of the synergy between storytelling techniques and acousmatic practice and to deliver works, which facilitate reinvention of the experience and memory for listeners. While particular attention is focused on acousmatic works, the research presented in this exegesis also explores the theory of storytelling in more general terms, with evaluation of its potential to inform the development of acousmatic works.

This thesis is inspired by the work of specialists of storytelling theory (e.g. Todorov, Le Poidevin and Davidson) and their views on the elements of storytelling, and continues to investigate storytelling elements in the repertoire of acousmatic music and the use of the voice as a means of imparting a story with composers such as L. Ferrari, H. Westerkamp, D. Derbyshire, C. Calon and J. Young providing especially pertinent examples. The hypothesis and theoretical analysis were practically tested and implemented in the five acousmatic works created for this particular project.

This research reveals the potential for acousmatic creativity to reach new audiences (in terms of age, culture, nationality) by blending culture-specific storytelling with acousmatic practice, proposing in that way a renewal of the musical vernacular of acousmatic music. By integrating archival recordings, interviews, transformed sounds, and referential sounds, the microphone and recorded medium became a time machine, ‘thought capturer’ and a conduit for conveying cultural information. All these elements combined with the sonic world composed in the studio are creating a hybrid form of acousmatic work, a subgenre which I define as *acousmatic storytelling*.

The notion of *musicality*, the definition of *acousmatic storytelling* as well as concepts and, terms and definitions of acousmatic music are presented in *Chapter 1*. The

portfolio was created having as a conceptual basis elements and techniques of storytelling and story construction which are presented in *Chapter 2*, together with an examination of works identifying ways in which acousmatic composers have used storytelling within their own work. In *Chapter 3* the creative approach applied in the works of this portfolio is presented, both as concepts and methodology.

This research is useful for all those working with recorded sound because it offers an approach to sonic creativity based on storytelling techniques, and provides a universal perspective of the composer who can now be seen as historian, journalist, author as well as musician. It also provides the means to engage a broader audience with the practice of acousmatic music.

Acknowledgments

I am grateful and thankful to my supervisor Professor John Young, for his invaluable support throughout the long and difficult process of my doctoral research, for editing this text and for all the inspiring and encouraging discussions. His guidance and creative practice have been extremely important not only for the realisation of this project, but also in my overall evolution as composer and creative artist.

I would like to thank my mother Liouti Amelidou-Tsiridou and my sister Penelope Amelidou for the love and support without which this PhD submission would not have been possible. Also, I would like to thank my partner Maria Sarri for her continuous support, love and tenderness as well as encouragement, which she provided throughout the process of this PhD.

I would also like to thank:

Dr. Bret Battey (my second supervisor) for his precious comments, Professor Leigh Landy and members of the staff in Music, Technology and Innovation Research Centre at De Montfort University for their comments and invaluable discussions on my work.

I would like to express my gratitude to the postgraduate community of the Music, Technology and Innovation Research Centre at De Montfort University who made the years I stayed in Leicester an unforgettable experience.

I am most grateful to Stathis Panagoulis and the late Leftheris Verivakis for accepting my request to interview and record them. To the author and archaeologist Christos Boulotis for reciting his poem. The people of the community of the village Sellasia in Southern Greece for participating in my installation *Stories of a Tree*.

This thesis is dedicated to the memory of my father for 23 years of discoveries.

Byron Amelides (1948 - 2001)

Table of Contents

Abstract	2
Acknowledgments	4
List of Works	8
List of Performances	9
List of Figures	10
USB 2.0 drive contents	11
List of Audio Examples.....	12
Introduction	13
Chapter 1: Acousmatic music or something else?	17
<i>1.1 What is acousmatic?</i>	<i>17</i>
<i>1.2 Musicality and Acousmatic Storytelling</i>	<i>20</i>
Chapter 2: Storytelling	22
2.1 Preface	22
2.2 The Elements of Storytelling.....	22
2.2.1 Plot	23
2.2.2 Character(s)	24
2.2.3 Narrative point of view.....	25
2.2.4 Narrative time	26
2.2.5 Simultaneity in Narrative	27
2.2.6 Non-linear techniques.....	27
2.3 Elements of storytelling in acousmatic music	31
2.3.1 Works examined	32
Summary	41
Chapter 3: The Portfolio	42
<i>Preface</i>	<i>42</i>
3.1 Alexandros	44
3.1.1 Context	44
3.1.2 Materials	45
3.1.3 Process, Structure and Processing	48
3.1.4 The experience of failure.....	58
Summary	61
3.2 Stories of a Tree	62
3.2.1 Context	62
3.2.2 Process and Material	63
Summary	69
3.3 Olympic Games.....	74
3.3.1 Context	74
3.3.2 Structure, Process and Material.....	75
Summary	81
3.4 The Golden Walnuts.....	83

3.4.1 Context	83
Summary	86
3.5 The Pain(t)	87
3.5.1 Context	87
3.5.2 Process, Material and Structure.....	87
Summary	92
Coda	93
Appendices	95
Appendix I: Software and Recording equipment used in composition	95
Appendix II: English Translations from Greek	96
Alexandros.....	96
Stories of a Tree	103
The Golden Walnuts.....	107
Bibliography	110
Discography	115

List of Works

TITLE	YEAR	DURATION	MEDIUM
Alexandros	2011-12	32:52	Stereo fixed media
Stories of a Tree	2013	One evening	Audio-visual installation
Olympic Games	2014	14:14	Stereo fixed media
The Golden Walnuts	2014	11:08	Stereo fixed media
<i>The Pain(t)</i>	2014	6:10	Stereo fixed media

List of Performances

Olympic Games	Sonorities Festival	Belfast, UK	25/04/2015
The Pain(t)	Broadcasted by Concertzender radio	Amsterdam, Netherlands	31/12/2014
Olympic Games	Performing Arts Centre of Excellence	Leicester, UK	22/10/2014
The Golden Walnuts	Academy of Electroacoustic Music	Corfu, Greece	12/06/2014
The Golden Walnuts	Cultural Exchanges Festival	Leicester, UK	22/02/2014
Stories of a Tree	Michael Cacoyannis Foundation	Athens, Greece	07/11/2013
Stories of a Tree	Sellasia village	Sellasia, Greece	05/11/2013
Alexandros	Camp Art Gallery	Athens, Greece	16/01/2014
Alexandros	Mediterranean Young Artists Biennial	Ancona, Italy	07/07/2013
Alexandros	Listening Cities	Corfu, Greece	27/06/2013
Alexandros	Electroacoustic days festival	Kefalonia, Greece	07/12/2012

List of Figures

Figure 1 The hybrid.....	14
Figure 2 Elements of Storytelling	30
Figure 3 Methodology	43
Figure 5 Alexandros	60
Figure 6 Microphone as time machine.....	63
Figure 7 Connecting the boxes.....	70
Figure 8 Testing Arduino	70
Figure 9 Boxes on the tree at Sellasia	71
Figure 10 Different setup for Cacoyiannis Foundation.....	71
Figure 11 Boxes light up	72
Figure 12 The box in detail depicting a window from the village	72
Figure 13 Entrance to the room.....	73
Figure 15 Olympic Games Structure.....	82
Figure 16 The Pain(t) structure	91

USB 3.0 drive contents

Title	Name of file	Format
0. Thesis in electronic form	PhD Thesis-Panos Amelides	PDF
1. Alexandros	1.1 Alexandros_ENGsubtitles	Video
	1.1 Alexandros	Audio
2. Stories of a Tree_Documentation	00. Interviews_Sellasia_Elders	Video
	00. Interviews_Sellasia_Youngers	Video
	01. Preparation_Boxes&Arduino_House	Video
	01. Preparation_Tree_Sellasia_Video	Video
	02. Presentation_Sellasia_Video	Video
	02. Presentation_Sellasia	Video
	03. Presentation_Michalis Cacoyannis Foundation	Video
	04. Stories of a Tree_VideoDuringInstallation	Video
	Box1_Story_1	Audio
	Box2_Story_2	Audio
	Box3_Story_3	Audio
	Box4_Story_4	Audio
	Box5_Story_5	Audio
	Box6_Story_6	Audio
3. Olympic Games	1. Olympic Games	Audio
4. The Golden Walnuts	1. The Golden Walnuts_merged.aif	Audio
	2.0. The Golden Walntus_voice	Audio
	2.1. The Golden Walntus_music	Audio
	3. The Golden Walnuts_ENGSubtitles_No Sound	Video
5. The Pain(t)	1. The Pain(t)	Audio
6. Audio Examples	Audio Examples 1 – 13	Audio

List of Audio Examples

Title	Work	Duration	Description
Audio Example 1	<i>Alexandros</i>	0:38	Exposition of materials
Audio Example 2	<i>Alexandros</i>	0:48	Dialogue between sonic characters
Audio Example 3	<i>Alexandros</i>	0:07	Tsarouhi attack
Audio Example 4	<i>Alexandros</i>	0:05	Segment of Greek anthem
Audio Example 5	<i>Alexandros</i>	0:03	Masking of the word “Panagoulis”
Audio Example 6	<i>Alexandros</i>	0:08	Segment of Greek anthem (raw)
Audio Example 7	<i>Olympic Games</i>	0:27	Abrupt stop, change of environment
Audio Example 8	<i>Olympic Games</i>	0:07	Hitler’s voice flash-forward
Audio Example 9	<i>The Golden Walnuts</i>	0:10	Ascended pitched motion after gesture
Audio Example 10	<i>The Golden Walnuts</i>	1:00	Ascending pitches with three-lines of delay
Audio Example 11	<i>The Pain(t)</i>	0:28	Distant stone thrown on the wall
Audio Example 12	<i>The Pain(t)</i>	0:06	G-sharp & G-natural notes
Audio Example 13	<i>The Pain(t)</i>	0:02	Frontal stone thrown on the wall

Introduction

The focus of this practice-based research is to relate storytelling with acousmatic music in order to create a hybrid vehicle for transmitting stories. I aimed to develop a compositional methodology derived from the exploration of the synergy between storytelling techniques and the acousmatic tradition. The term *acousmatic* is used in this context to refer to the listening condition derived from the reproduction of recorded sound through loudspeakers and does not inherit any aesthetical approaches or compositional styles by default. It incorporates the creative use of recorded sound reproduced and processed in the studio and strategies of sound manipulation, such as those that have been developed since the beginning of the recorded sound phenomenon. Furthermore, the goal is to deliver works, which facilitate reinvention of a sense of experience and memory for listeners by integrating archival/historical sound materials, interviews, abstract sound materials, transformed sounds, and referential sounds into a mixed form. In order to recreate the experience of memory for the listeners acousmatic practice can include sounds that are recordings of culture-specific soundscapes then manipulated and re-presented in an imaginative way. The *storytelling* can include recordings of verbal stories taken either through interviews, archives or ordinary recordings.

Within the scope of this research the term *storytelling* includes digital audio recordings of verbally recounted stories in a specific language. Elements of storytelling that have been developed since antiquity are utilised in order to organise the form of these hybrid works. Also, they were used as a conceptual tool to characterize and indicate the function of (as well as characterising) significant sounds for the works. For example, a sound that would function as a flashback and/or flash-forward during the unfolding of the story or changes of space signifying different times and different events of the plot.

My creative approach to the idea of the hybrid between storytelling and acousmatic music must be distinguished from the established genre of electroacoustic composition, as the focus of my approach represents a departure from what might normatively be

considered electroacoustic music and more specifically the creative use of recorded sound framed under a morpho-plastic¹ process of creating a hybrid. A hybrid is the result of the merge of two (or more) different traditions and, for the purpose of this exegesis, the merging of storytelling tradition, telling stories by means of verbal narration and the tradition of acousmatic music (Figure 1 The hybrid). My approach is not moving towards the evolution in time and/or manipulations of sound objects in forming the works, but rather towards the creation of an experience for the listeners closer to storytelling where verbal narrations and sound objects coexist into the formation of a hybrid. This hybrid should be considered as a subgenre of the acousmatic tradition.

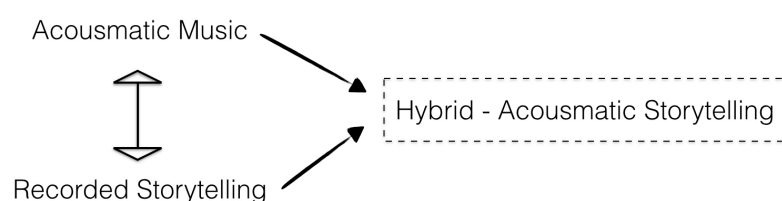


Figure 1 The hybrid

In these works I have made an attempt to transmit the sense of oral history² embodied through my works by means of sound (both abstract and referential), having marked a territory in the field by creating works of diverse thematic content using an assorted range of sonic materials and resources. Each story chosen was analysed to identify a range of sound artefacts that could be used in its telling. The themes of the works of this

¹ From *morpho* = shape, form and *plastic* which derives from the Greek *plastikos* meaning able to be molded. A morpho-plastic process involves the development of the material into a shape by means of molding and sculpting it.

² By oral history I mean the use of personal testimony delivered in oral form for the purpose of an investigation of a theme/topic

portfolio are usually related to cultural and/or political events, situations and stories. I seek to position my creative work as an intermediary object situated between events and the audience.

I aimed to compose hybrids of storytelling and acousmatic music that would function as a reflection of the stories presented and as a preservation of content, placing the work itself as a document and ‘archaeological’ finding for the future researcher or listener. It is not in my intention to create absolute stories, in the sense of one ‘true’ version of a story. The works I created represent my personal view and perspective on the verbal stories I transmit, and the intention is to communicate these views to the society I live in.

I approach the recording medium and the advantages provided by the practice of acousmatic music, utilizing its unique capabilities to represent, recreate, mirror and stimulate human memory by evoking a collection of incidents and experiences through listening. Also, I exploit the qualities of the hybrid between storytelling and acousmatic music such as the ability to simultaneously transmit parallel stories with other kinds of sonic development and drama. A basic artistic imperative in this research is to question the nature of the materials at my disposal in order to find and establish a way of telling different stories taken from a given culture or community and communicate them to audiences both inside and outside of that culture. Among my main concerns was the problem of realizing how the practice of acousmatic composition would potentially move forward by renewing musical vernacular established since the appearance of the genre.

This thesis is divided into three chapters:

In *Chapter 1* concepts, terms and definitions of acousmatic music are presented and evaluated, based on the theoretical literature of the field in order to provide a set of working definitions of the terms used in this thesis. Furthermore, the notion of *musicality* is introduced and explained along with a definition of *acousmatic storytelling*.

In *Chapter 2* a review of storytelling elements, and techniques of story construction is

presented forming the conceptual basis for the creation of the portfolio, underpinning the proposed term of *acousmatic storytelling*. Also, a number of acousmatic works are examined to identify ways that composers have used storytelling within the wider acousmatic genre. Furthermore, three works from the repertoire that have been of particular influence to the creative work in this portfolio are analysed in an attempt to further refine the notion of *acousmatic storytelling*.

In *Chapter 3* the creative approach applied in the works of this portfolio is presented, both as concepts and methodology. The works examined are *Alexandros*, *Stories of a Tree*, *Olympic Games*, *The Golden Walnuts* and *The Pain(t)*.

The practical work in this thesis represents an attempt to translate and give form to ideas that otherwise actually have in themselves *no* form. The story of *Alexandros* for example is a piece of history, but the way which that story can be told does not have a natural or predefined form. The approach I am taking is the one of creating original forms for themes and ideas that have never been seen from the perspective and approach of *listening*: through a combination of verbal narration and transformations of recorded sound framed under a morpho-plastic process. Archival/historical recordings, for instance, can be seen as a surrogate for memory, revivifying something that previously existed. When combined with musical abstractions they can inherit elements of fantasy and gain exaggerated emotional resonance while maintaining a core function of directly imparting factual stories transmitted through verbal narration. Through all these my creative practice forms a model for the interpretation of acousmatic sound and a new perspective that helps people ‘relive’ ideas and events but also think more critically about them.

Chapter 1: Acousmatic music or something else?

1.1 What is acousmatic?

The term *acousmatic* is said to be derived from *akousmatikoi*, or listeners, the outer circle of Pythagoras's disciples who only heard their teacher speaking from behind a veil. In a similar way, one hears acousmatic music from behind the 'veil' of loudspeakers, without seeing the source of the sound. In 1955, Jérôme Peignot was the first to use the term *acousmatique* to define the listening experience of musique concrète (Peignot, 1960). Francis Dhomont used the term *acousmatic art* to describe acousmatic music and more specifically the mental representations triggered by sound (Dhomont, 1996). Nevertheless, almost all musical products trigger mental representations in the mind of the spectator/listener.

But what is the deeper meaning of the acousmatic experience? And is it necessary to define it as “music” or would it be more valuable to consider it as a condition? Is the acousmatic phenomenon a style of composition, a way of listening to recorded sound (McFarlane, 2001) or a listening condition and approach? In defining acousmatic music, Emmerson and Smalley (2001) stated that “Acousmatic music is intended for loudspeaker listening and exists only in recorded tape form (tape, compact disk, computer storage)”. That definition describes acousmatic music with the potential to include all kinds of different genres and aesthetics of recorded music able to be reproduced by loudspeakers, such as a CD of Classical music or the music of the Beatles, Pink Floyd and/or Bernard Parmegiani. In soundscape compositions the intention is for the listener to maintain recognisability of the sound sources while the composer’s knowledge of the environmental and psychological context influences the form of the composition at every level, whereas in acousmatic music a central idea is to keep the original sound source hidden from the listener (Truax, 2001). The notion of the

hidden source deriving from Schaeffer's idea of 'reduced' listening (Schaeffer, 1966) is not one that is widely accepted or understood. Even the GRM composers often discuss their materials in terms of physical sources, or make explicit artistic use of the imagery connected with the originating sources of sounds. Acousmatic music is also an aesthetic approach, which has developed as a product of the emerging consciousness of the creative possibilities afforded by the technical ability to record sound. On the other hand, Landy makes a crucial observation that is related to the acousmatic as a listening mode saying that "acousmatic listening is the opposite of direct listening, which is the 'natural' situation where sound sources are present and visible". Landy offers in that way a perspective for the acousmatic phenomenon to be a condition, a listening mode and experience. Another aspect of the exploration of the term 'acousmatic music' is provided by François Bayle who perceives and defines acousmatic music as follows:

...well, acousmatic music would mean the music made for the aural perception. Acousmatic is an old Greek word that means music that we listen to music that we want to listen to. All music is acousmatic.
(F. Bayle, 2013, trans. by P. Amelides)

Bayle is focusing his attention on aural perception, the kind of sound sources we listen to, the spatial information conveyed through listening and the semantic implications of their combination and manipulation. If we accept that music is an art form whose medium is sound, then it could be argued that recorded sound, any recorded sound has the capacity to be regarded as musical since, as an acousmatic object, its status is lifted out of the ephemeral and rendered available to transformation and re-contextualisation.

A frequently used term in order to describe the genre or style of music created exclusively from recorded sounds is ‘electroacoustic music’. Leigh Landy, in his book *Understanding the art of sound organization* (2007), makes an attempt to illustrate the various nuances of the term electroacoustic music and offers four ‘established’ definitions:

1. Electroacoustic music refers to any music in which electricity has had some involvement in sound registration and/or production other than that of simple microphone recording or amplification (Landy 1999, 61).
2. An adjective describing any process involving the transfer of a signal from acoustic to electrical form, or vice versa. Most commonly transducers, such as the microphone or loudspeaker are examples of this process.
3. Music in which electronic technology, now primarily computer-based, is used to access, generate, explore and configure sound materials, and in which loudspeakers are the prime medium of transmission. There are two main genres. Acousmatic music is intended for loudspeaker listening and exists only in recorded tape form (tape, compact disk, computer storage). In live electronic music the technology is used to generate, transform or trigger sounds (or a combination of these) in the act of performance; this may include generating sound with voices and traditional instruments, electroacoustic instruments, or other devices and controls linked to computer-based systems. Both genres depend on loudspeaker transmission, and an electroacoustic work can combine acousmatic and live elements (Emmerson and Smalley 2001).
4. (Electroacoustics) The use of electricity for the conception, ideation, creation, storage, production, interpretation, distribution, reproduction, perception, cognition, visualization, analysis, comprehension and/or conceptualization of sound (K. Austin 2001, with an acknowledgment to Michael Century).

Denis Smalley (1997) perceives acousmatic music as one of the forms of electroacoustic music composition and, therefore, as a subgenre of electroacoustic music. In Smalley’s definition and those identified by Landy, there seems to be a generic perception of electroacoustic music as an umbrella term that includes many sorts of artistic activity, one of which is acousmatic music. But, the various definitions of electroacoustic music try to describe musical styles and/or practices based on the technology lying behind it and not on aesthetical and formal attributes inherited to the music or practice itself. Conversely, the music of Baroque, Classical or Romantic era is described with terms related to the form or to the way the music was reproduced. For example, we talk about Fugues, Cantatas, Sinfonias, Preludes, Sonatas, Symphonies or Symphonic Poems, all of which are related to the form and/or means of reproduction and not to the technology hidden behind the church organ, the piano, the wind instruments and the string family. The term *electroacoustic music* is not actually

describing anything related to the music, nor the sonic outcome, but rather it is just a short description of the technology behind the artistic practice. Therefore it is not useful and/or suitable term for describing my own creative work.

1.2 Musicality and Acousmatic Storytelling

Even though I consider myself to be a composer³ (I would like to be called *a worker of sound*) I do not regard my artistic output specifically as *music*. In my practice, verbal narration (which has an inherited narrativity⁴) and musical ideas have equal value and together they form a hybrid, which travels through time evolving simultaneously. Tarasti states that the minimal condition of narrativity is “the transformation of an object or state of affairs into a process that requires a certain amount of time” (Tarasti, 2004, cited in Ryan, 2004, p.269). If we recognise that a sonic event acquires musical properties firstly when its duration is capable of change, when it is repeated in a variety of different rhythmic patterns and/or its dynamics are in flux—such that it changes over *time*—and secondly, when its pitch or timbre changes—meaning it changes in *space*—then we can regard *musicality*⁵ as that property in which sonic materials are subject to changes in time and space. A process which could also be described as metamorphosis of sonic elements, obtained and achieved during the morpho-plastic development of concrete material. And this idea of *musicality* could be further developed and applied not only on the sonic events per se but in the deeper kinds of representations that are evoked during the listening experience. This general concept of musicality is also applicable to art forms other than music. For example, the way that a story is evolving in a novel or the way an architectural form stands represents different versions and forms of *musicality*.

³ In Western culture a composer is considered to be the person who creates music; I use it for myself as one who combines different materials into a whole.

⁴ The term has different conceptual uses but here is used to describe the process of story presented by a sender and interpreted by a receiver.

⁵ I do not use the term as deriving from music, but from *Muses* goddesses of literature, science and the arts in Greek mythology. Therefore, the term is used here as a generic prism through which artistic activity could be seen, interpreted and enjoyed, without limiting the perspective into music only.

Having *musicality* as a reference and basis for critique, one can have a more holistic overview not only of music but also of any kind of artistic creativity.

The act of listening to acousmatic music parallels the condition caused in the listener's mind when listening (or reading) stories. The ability of the listener to create and imagine personal interpretations of the story and the various materials projected is always available in acousmatic music, while in visual arts the image is imposed on the spectator and cannot be changed or acquire a different shape other than the one inherited by its creator. When we listen to a person narrating a story, fictional or factual, we are occupied by information and set of stimuli, which trigger the imagination. Storytelling engages the listener, enabling them to imagine unique angles and experiencing transformative experiences (Rossiter, 2002).

To describe the practice and the creative outputs of this research I prefer to use the combination of the terms *acousmatic* and *storytelling*, thus introducing a new term and subgenre of acousmatic music called *acousmatic storytelling*. This subgenre is rooted in the capacity of transformational techniques to mould and shape materials in time and space in order to discover their musicality. Acousmatic storytelling does not specify or imply a technology but does encompass a combination of factors and elements including field recordings, verbal narration, and manipulations of sonic materials.

Chapter 2: Storytelling

2.1 Preface

Storytelling can be perceived and experienced as forms of the conveyance of events, which can be transmitted by means of images, words, sounds or the combination of all these. Stories have been shared in every culture as means of entertainment, education, and preserving moral values (Davidson, 2004). Central to this project are the methodologies, ideas and imperatives of the field of storytelling and this chapter details the ideas derived from that field that have accompanied me through the process of completing the compositions in this portfolio.

The crucial elements of my storytelling approach are:

- Plot
- Character(s)
- Narrative point of view
- Narrative time
- Non-linear narrative devices

2.2 The Elements of Storytelling

The notions of storytelling and narrative structure and the ways they affect human perception have been theorized and analysed since the time of Aristotle. It is not the purpose of this research to investigate all the elements of storytelling and narrative from the many perspectives offered by the discipline of narratology⁶. Rather, some specific and vital elements of storytelling—relevant to the composition of the portfolio—have

⁶ Narratology as a term was coined in 1969 by Tzvetan Todorov and is defined as the theory of the structures of narrative (Jahn, 2015)

been extracted and examined separately prior to the discussion of their functional purposes within individual compositions. In Figure 2 (p.30) the reader can see the elements used in the portfolio.

2.2.1 Plot

Plot is a term that can be met in many different contexts with diverse uses of the word in English. In the traditions of formalism and structuralism, plot links story events in typical sequences (Kefalenos, 2006), or it re-establishes an equilibrium that has been disturbed (Todorov, 1971). A brief review of the term in Western tradition would include a range from the Greek-Aristotelian term “mythos” to the French “intrigue” and the German “Handlung”.

Plot can be conceptualised and characterized primarily as a structure of a fixed nature; the ‘orchestration’ of all the events of the story. Secondly as a development of structuration; plot is covering the time through which the narrative unfolds. Thirdly as part of the authorial design; the author finds his personal voice of structuring the storytelling in order to achieve particular effects. Phelan (2007) found that plot develops dynamically as receivers (readers or listeners) reevaluate the motivation and credibility of the actions and events they read / hear or measure their expectations in sequences of surprise and suspense (Baroni, 2007). These kinds of approaches can be considered as the mediating strategy of narrative, which pivots between everyday experience and fictional artefacts (Ricoeur, 1984-88). Plots can be designed to create patterns of coincidence, reversals and recognitions providing insights to the readers / listeners about what is at stake in the narrative (Aristotle, 1996), to present the different courses a narrative could take in forking plot paths (Bordwell, 2002) or to lead away from expectations about narrative processes (Richardson, 2005).

Plot is both the development that facilitates readers’ engagement with a story and its target as well as a pattern of meaning (Dannenberg, 2008). In order to solve the “mystery” it proposes, plot “demands intelligence and memory” of readers (Barthes, 1985).

2.2.2 Character(s)

The term “character” is used to refer to participants in story-worlds created by various media in contrast to “persons” as individuals in the real world (Ryan, 2004). Later in this thesis the idea of *sonic character* will be introduced having almost the same meaning: active participation in events. Extending the idea of Ryan on “character”, a *sonic character* is defined in this thesis as a participant in the sonic-world, subject to changes and transformations and related to a specific situation, space or person.

There is a relation between character and action: “for tragedy is not a representation of men but of a piece of action [...]. Furthermore, tragedy is not possible without action, but you can have one without character-study” (Aristotle, 1996). Of course, Aristotle discusses tragedy and sets the foundation for European perspective for telling a story but in order to understand a character in a fictional work, one needs only to analyse its role in the action. Propp put this approach on a new foundation in his work *Russian Folktales* (1984). He constructed a sequence of 31 functions, which he attributed to seven areas of action or types of character: opponent; donor; helper; princess and her father; dispatcher; hero; false hero. Greimas (1983) established this approach where all narrative characters are regarded as expressions of a fundamental narrative syntax composed of six actants⁷ ordered into pairs: the hero and his search for an object; the sender and the receiver; the hero’s helper and the opponent, while the monomyth⁸ is universal and can be found in stories, myths, and legends all over the world (Campbell, 1990).

An important kind of character is the protagonist. Depending on his role in the action “protagonist,” refers to the main character of a story or a play, and sometimes “antagonist” to his or her main opponent. These two labels are relatively neutral while in contrast, the term “hero”, refers to a positive figure, usually in some kind of

⁷ In literary theory a person, creature, or object playing any of a set of active roles in a narrative.

⁸ A term coined by James Joyce, which is an abstraction of various mythological and religious stories marking the stages of the hero’s way: separation/departure, the trials and victories of initiation, return and reintegration into society.

representative story. In modern high-culture narratives, there is more often an anti-hero or no single protagonist at all, but a group of characters (Tröhler, 2007). An example of a no single protagonist condition is found in Quentin Tarantino's film *Pulp Fiction* (1994) where a group of people's stories are linked towards a central meeting point.

The way to refer to character is with the use of proper names, definite descriptions and personal pronouns (Margolin, 1995, p.374). According to Margolin (1983) "... character is a general semiotic element, independent of any particular verbal expression and ontologically different from it". In his view characters have the capability to exist in stories in various modes of existence. For example they can be factual, counterfactual, hypothetical, conditional, or purely subjective (Margolin, 1995 p. 375).

When a character makes his/her first appearance that constitutes its "introduction." After the introduction a character may disappear and not be mentioned again for several subsequent scenes and then reappear again. "Identification" is another term that defines whether a character in the current active scene has already appeared in an earlier one (Jannidis, 2004).

2.2.3 Narrative point of view

The point of view in telling a story is comparable to the perspective from which a story is being told and can be defined as the way the representation of the story is informed by the position of the narrator. In the visual arts "perspective" is defined as the way in which a scene is represented and perceived from a "single point of view" (Carter, 1970: 840).

The narrative point of view determines through whose perspective the story is viewed and determines a set of consistent features regarding the way through which the story is transmitted to the audience (Card, 1988). In the art of telling stories, perspective is the narrator's position in regards to the story being told (McCracken, 2011).

There are three different kinds of narrative points of view:

- **First-person view**, where a narrator, who is also a character within the story, conveys the story. Here the plot is revealed by the narrator referring to this viewpoint character as “I” or “we” when plural.
- **Second-person view**, where the narrator refers to the reader as “you” (this is the rarest mode found in literature).
- **Third-person view**, where each character is referred to by the narrator as “he”, “she”, “it”, or “they”.

The narrative point of view is not necessarily constant. Different agents narrating the story and unfolding the plot might appear through time. The recording medium and the process of composing acousmatic music works provide a unique insight to the notion of storytelling perspective, which I call *meta-perspective*. The creative works of this thesis reflect a new, meta-perspective of the story seen and being told by the composer’s own perspective who actually becomes the carrier of the new story. Composer’s perspective could be considered as an additional, overall point of view in the unfolding of the storytelling.

2.2.4 Narrative time

Narrative time determines whether the story takes place in the past, present or future.

- **Past tense**: In most of Western literature stories are told in the past tense. The events of the plot are depicted as occurring sometime before the current moment or the time at which the narrative was constructed or expressed to an audience.
- **Present tense**: here events of the plot are depicted as happening in real time. In English this tense is known as the “historical present”.
- **Future tense**: this tense depicts the events of the plot occurring some time in the future or having a prophetic tone.

2.2.5 Simultaneity in Narrative

Simultaneity is the property of two or more events, actions or processes satisfying the following formula for temporal location: x is simultaneous with y if and only if for every time point or interval in which x is (or was or will be) present, y is (or was or will be) present (Le Poidevin, 2011). Particularly, events are simultaneous if they are isochronous or occupy exactly the same interval in time. While telling a story, the simultaneous events can be physical, mental or verbal and may involve one or more agents. In that respect written works of literature are limited in comparison to acousmatic works that attempt to create hybrid forms of storytelling. In *acousmatic storytelling* the events can be simultaneous including verbal [sometimes in more than one languages as we shall see when discussing *The Pain(t)*] and its sonic material.

2.2.6 Non-linear techniques

Non-linear narrative is a technique used in literature, film, television, video games and internet-based art forms. In Romantic literature novelists started experimenting with the chronological ordering of events (Heise, 1997). In film there are many examples of the uses of non-linearity as Blum (2001) informs us, such as Akira Kurosawa's *Rashomon* (1950) and Orson Welles's *Citizen Kane* (1941) as well as most of the movies by Quentin Tarantino. Three non-linear narrative devices are especially pertinent to the creation of *acousmatic storytelling*:

- **Flashback:** according to Shantz Pavis (Pavis, 1998) a flashback is an interjected scene that takes the narrative back in time from the current point the story has reached. In literature, *internal analepsis* is a flashback to an earlier point in the narrative, while *external analepsis* is a flashback to before the narrative started (Jung, 2010). For example, in Arthur Miller's *Death of a Salesman*, flashback is used to narrate memories of the past of the protagonist. One function of narrative is to increase tension or to convey readers'/listeners' information on the character's or story's background.

- **Flash-forward:** Often termed as *prolepsis*, flash-forward is a narrative device during which the chronological sequence of events is interrupted by the intervention of a future event. For example, in Charles Dickens's novella *A Christmas Carol*, Scrooge is visited by the Ghost of Christmas yet to come, who shows Scrooge himself dead, with others happy at his death. Flash-forward captures readers'/listeners' interest in the events of the story to see how it develops towards the future already shown to them. Could that happen to a sound?
- **In medias res:** starting the narrative from the midpoint rather than the beginning (Horace, *Ars Poetica*). In Homer's *Iliad* the story starts with the angry argument between Achilles and Agamemnon.

According to the National Storytelling Network of the United States of America, storytelling is the interactive art of using words and actions to reveal the elements and images of a story while encouraging the listener's imagination. Storytelling is an interactive process between a storyteller and one or more listeners. It does not establish an imaginary barrier between the speaker and the listeners. This is part of what distinguishes storytelling from the forms of theatre, which uses an imaginary "fourth wall"⁹. Storytelling uses language, whether it is a spoken or written. The use of language distinguishes storytelling from most forms of dance and mime. Vocalisation, physical movement and gestures are acts used in storytelling.

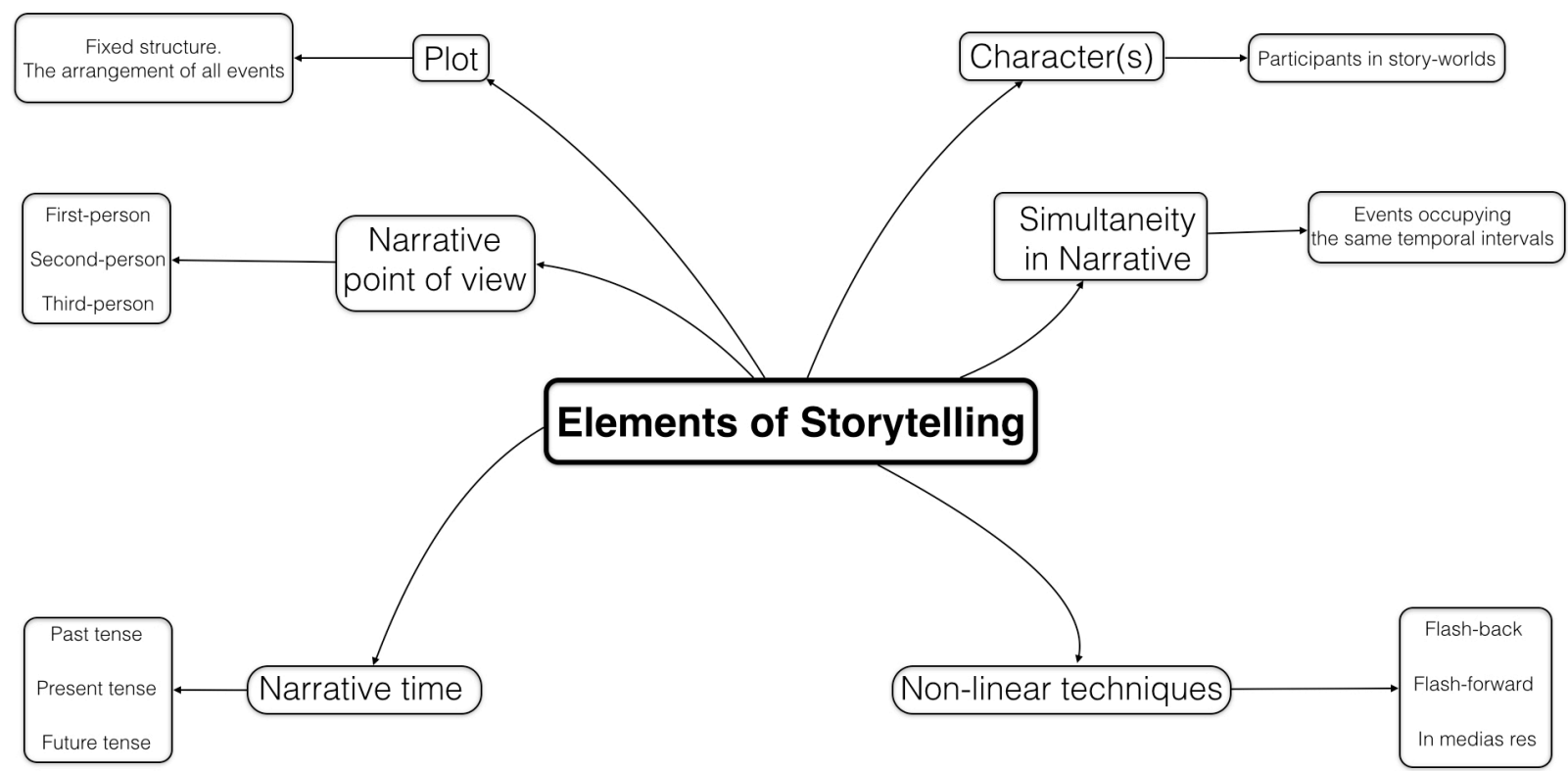
Music is fundamentally different from told stories, not diegetic but mimetic; like any form of theatre, any temporal art, it traps the listener in present experience and the beat of passing time, from which he cannot escape (Abbate, 1989, cited in Ryan, 2004, p. 270). Of course there are many examples where absolute music is transmitting a story. For example, program music in which extra-musical connotations trigger and affect the compositional process.

⁹ Fourth wall is a theatrical term for the imaginary "wall" existing between actors on stage and the audience. In movies the fourth wall is the camera lens. (<http://alwaysactingup.wordpress.com/what-is-the-4th-wall/>)

The act of storytelling encourages the active imagination of the listeners; the listener imagines the scenes, the setting or the characters of the story. Most traditional theatre or in a typical dramatic film, on the other hand, the listener enters the illusion that they are actually witnessing the character or events described in the story. The storytelling listener's role is to actively create the vivid, multi-sensory images, actions, characters, and events—the reality—of the story in his or her mind, based on the performance by the teller and on the listener's own past experiences, beliefs and understandings (<http://www.storynet.org/resources/whatisstorytelling.html>). A story is formed in a unique way in the mind of each listener. In that sense, the listener participates in the creation of the story and becomes a co-creator of the story as experienced.

The elements of storytelling as described in 2.2 informed the process of composing the works of this portfolio and provided means for organizing and developing the recorded material.

Figure 2 Elements of Storytelling



2.3 Elements of storytelling in acousmatic music

Many acousmatic composers have faced the challenge of working with a narrating voice in their works. *Danses organiques* (1971-1973) by Luc Ferrari could be characterised as an aural graphic novel in which he uses various sonic elements such as folk music and female voices in which the voice, when sounded, is usually alone without any sonic accompaniment. Also, in his *Ouvert-Fermé* (1993) he again includes folk soundscape elements with the voice being an integral part of the soundscape. Furthermore, in his radio play *Far-West News* (1998-1999) Ferrari included his own and his wife's voice within the field recordings that comprise the work. The idea of the author being an integral part of the substance of the work, able to influence the environment around them through his interactions with people and places is a key aspect of the way this work is formed. The storytelling has a linear unfolding, meaning that the listener is following one event after the other (in terms of storytelling) just like the actual journey of the composer on his continual westward journey. In *Far-West News* he provides a sense of travel guide as well as a feeling of documentary in three languages and in many environmental sounds.

In the above-mentioned works, Ferrari is using the method of the interview to collect material of verbal narration, a methodology adopted during the composition of this portfolio as well.

In *Kits Beach Soundwalk* (1989) Hildegard Westerkamp makes her voice part of an ecological system, a soundscape, where she describes what she sees and feels but also—just like Ferrari—includes her voice in the work providing a more intimate listening condition and a clear agency of storytelling. Her voice remains untransformed while she demonstrates how the recorded soundscape can be manipulated. Here we have in parallel descriptive and informative levels of storytelling expressed by her voice and the sounds simultaneously. It needs to be underlined though that the occurrence of the voice in itself does not constitute a storytelling presence in acousmatic music. Annette Vande Gorne in her work *Vox Alia* (1995-2000) used voice as primal material subject to extensive electroacoustic transformations. Nevertheless, Vande Gorne's approach could not be characterized as *acousmatic storytelling* due to the fact that the voice is not

transmitting any verbal story to the listener but rather provides new unexplored territories for sonic manipulations.

The use of storytelling in acousmatics has various aesthetic approaches. In this section I will briefly introduce two approaches to it from acousmatic composition as a pointer to ideas of storytelling used in other composer's works.

2.3.1 Works examined

The reason I chose the following three pieces is because they relate closely to my work in terms of content and approach.

Invention for radio No. 1: The Dreams

Delia Derbyshire collaborated with the poet, dramatist and composer Barry Bermange in producing a cycle of pieces composed for BBC radio called *Invention for radio No. 1: The Dreams*¹⁰ (1964). In it she exploited recorded vocal and electronic sounds in an attempt to recreate five sensations of dreaming. The different parts of the work are examined below:

Running (0:00-8:08): The piece starts with a one-minute overture of pitched electronic drones in G-flat with some implications of a resolving augmented fifth. The introduction stops at 1:06 and the narration begins with an alternation of female and male voices. Simultaneity in narrative is a crucial element but that is perceived not as the audition of different voices simultaneously rather as the juxtaposition of fragments of different phrases. Loops of the phrase “running and running and running” are presented at various points reminding us of the theme but also functioning as flashbacks since it is the same voice that says the phrase. Throughout the piece an iterative low rhythm is escorting the verbal narrations along with variations of pitched drones on G-flat. The composed sonic world has a subservient role and does not take over at any

¹⁰ The piece is available online (accessed:10/02/2015): <https://www.youtube.com/watch?v=JdJS5PU1Ztw>

point in the piece. The narrative point of view is in first-person through the individuals' expressions of their own personal experiences. It could be argued, though, that the way these are presented, within a sonic backdrop that encourages deep reflection, encourages listeners to identify with those different voices as though they are their own. At 7:59 the drones escorting the voices stop, emptying the spectral space and emphasizing the last looped phrase "I was falling over a cliff". This creates a mental but also structural bridge leading to the next section, which is *Falling*.

Falling (8:08-16:45): This movement initially projects two characters, male and female, whose phrases are often complementary. At 10:05, the male voice says: "I thought as if I was falling forever" and the female voice supplements at 10:10: "not quickly, but I am definitely going down, down, down..." Unlike 'Running', 'Falling' has no musical introduction with the verbal narration starting immediately. A descending glissando at 8:18 imitates the state of falling introduced by the characters. Here the composed world is independent creating its own route through its evolving nature. After the first four minutes new characters are introduced offering information about their own experience helping the listeners to identify with the situation as well as providing a more universal quality to the content of the narration. A hypnotic and calming state is evoked through the imagery of falling especially after 13:19 when a female voice says "seems to go down, down, down" doing the same in 13:50 making that repeated phrase functioning as a flashback. In 14:09, the phrase "I am falling upright" functions as a flashback, since it was heard earlier at 8:14.

Landscape (16:45-23:45): A solo female voice initiates this section but when she says the word "landscape" a mid-high pitched electronic tone in D enters at 17:11. evolving into a combination of non-harmonic sounds in combination with the D tone. The pitch of the tone changes over time, evolving according to the content of the narration as, for example, at 19:36 when the voice says "I could hear this voice, this woman singing" and immediately a high pitch B \flat appears.

Sea (23:45-33:20): This section is introduced by low-pitched electronic sounds tuned in a whole tone scale and contains a combination of female and male voices. In 25:43, the

phrase “seems to go down, down, down” and “it was very deep” is a flashback phrase (heard again in 13:19 & 13:50) in *Falling* but without any sonic implication or flashback sounds here that would potentially link both in a verbal and sonic way. After the middle section the tonic centre is in C. The flashback comes again in 28:19 (“down, down, down”).

Colour (33:20-END): This section is introduced immediately by a female voice without an introduction. The G \flat motif appears at 33:55 taking the evocation (flashback) back to *Running*. Amalgamated characters, not easy to distinguish as they repeat the names of different colours. The composed sonic environment is almost the same as in *Running* providing a sense of conclusion; arriving back to where it all began from a sonic perspective. Again, the strategy of emptying the spectral space by stopping the composed sonic world leaving verbal narration alone in order to emphasise its content is found here. The part ends with a combination of high and low pitched electronic sound in G-flat and implied augmented fifths (G-flat—D).

The theme of dreams is one to which an audience can be expected to relate, since the dream experience is common to all humans. The themes dealt with offer archetypes of human behavior and nature corresponding to common sensations and perceptions of running, falling, landscape, sea and colour. In the work one can differentiate characters without knowing anything about them, which results in a sense that all of the characters can be united into one, identifying with the listener. At the same time the only composed sounds are drones escorting the voices, and there is no voice manipulation. All of the character’s voices are juxtaposed one after the other, adding to the identifying effect between audience and spoken voices. While the narratives are all presented in the first person, narrative time is uncertain and unpredictable, with the broad context of dream imagery evoking a temporal state of suspended animation, somewhere between an experienced and imagined present and/or past.

Dreams was a source of inspiration for my own creative practice. It made me realise how effective recorded verbal narration can be for the listener and offered basic but effective sonic making means escorting the narration. It also confirmed my conviction

related to the importance of themes in acousmatic music and more especially in *acousmatic storytelling*, themes that are based on stuff from life that an audience can relate to.

Mr. Smith in Rhodesia

*Mr. Smith in Rhodesia*¹¹ by Åke Hodell is a text-based composition composed in 1970 at the Electroacoustic Music Studio and at the Swedish Radio in Stockholm. According to the composer the piece was intended to be based around various sound sources, including the recordings of five black children around 11 to 12 years old, but, as Hodell explained:

...this turned out to be impossible. Therefore, we contacted the English school in Stockholm and found five white children of the same age group. They were to read some simple texts in genuine Oxford English; this was important because black children in English-speaking African schools were indoctrinated through the use of Oxford English and its built-in political values, not least in relation to the colonial belief in the justification of the apartheid system (Hodell, <http://www.fylkingen.se/node/253>).

Characters are clearly delineated in this work: in particular a male character and a chorus of children, both of which are recordings made by Hodell, as well as the recorded voice of Ian Smith himself.

The male character seems to be imposing ideas onto the children's consciousness by making them repeat phrases such as "Mr. Smith is our friend and father" or "Mr. Smith is a good white man", all presented in the narrative present.

The techniques used for sound manipulation are very basic. Throughout the work looping is a dominant feature as well as the placement of sources in different zones of the stereo image.

¹¹ The piece is available online (accessed: 10/02/2015): https://www.youtube.com/watch?v=Gw_ZDkSJjDs

A strong implication in this work is that of an inversion of the *Ludovico technique*, a therapy applied to the central character *A Clockwork Orange* in Anthony Burgess's 1962 novel *A Clockwork Orange*, in which the patient is forced to watch images of a specific content. The aim of such aversion therapy is to condition the patient to experience nausea when thinking about the images seen. Through a similar process, but with the apparent aim of building a positive response the children in *Mr. Smith in Rhodesia* the children are forced to repeat 'Mr. Smith is a good white man', '... our friend and father'. in order to automatically, without thinking or critical opinion, react in a positive manner to the hearing of his name.

Mr. Smith in Rhodesia suggested different ways to approach an *acousmatic storytelling* project. The use of a whispering voice has a powerful effect in creating layers of suggestion. Here, whispers are offered as statements that speak out the truth, in contrast to the non-whispering voices: 'Mr Smith is a murderer' juxtaposed with 'Mr. Smith is a good white man'. Furthermore, the piece informed my practice in the use of different channels to place solo voices, the use of archival recordings in creating the story as well as offering the idea to use the Greek national anthem in *Alexandros* (here the British national anthem is used).

Ricordiamo Forlì

John Young's *Ricordiamo Forlì* (2005) is based on the story of the composer's parents and how they met during World War II. The piece explores "...the interaction of memory and experience, narrative and evocation bringing sounds and voices from the past and the present together in imaginary soundscapes." (Young, 2014)

The work uses verbal narration, field recordings and transformed sounds in order to tell the story of how the parents met using in that way the recording medium and the possibilities provided by sound manipulation technology at its full potential. The narrations are derived from recordings made by the composer and from historical recordings of war correspondent reports as well as recordings supplied by the New

Zealand Sound Archive, BBC and the Imperial War Museum. In terms of characters, there are a variety of voices such as the narrator, various war correspondents and Alex (composer's father). Here, Young chooses not to include himself in the storytelling. A narrator relates in the third person the unfolding of the story— taking the listener directly to the places where the story's events occurred.

The work is divided into fourteen scenes as follows:

0:00-4:29. *In piazza Aurelio Saffi.* The leitmotiv of a low-pitched resonant attack opens the work with soundscape of the piazza with the narrator providing information about the location: “a small city in the Northern Italian region of Emilia-Romagna”. The narrative time is “now” but the listener is not aware of any specific year. The narrator prepossesses the listener for the plot to come next while starting to describe his surroundings and creating the anticipation for the events to come. His narration shifts back to the year 1944 and the conflict between Nazis and Allies making use of the non-linear device of flashback. The narrative point of view in this section is a combination of first and third person. The listener becomes a witness to the place. In terms of characters there is the narrator, who coexists with sonic characters including the first sound in the beginning or the sounds reproducing the bells of the Duomo which start to emerge around [0:39]. That is an element broadening the storytelling potential of the piece as the listener takes in simultaneously the verbal storytelling and abstract sonic elements—all contributing to a sense of a holistic acousmatic storytelling. During this first scene, listeners experience a dual existence of characters; the narrator and the sonic character (see 2.2.2).

4:29-6:22. *Interlude 1.* An immersive environment, a small break preparing for the future events as well as exposing sonic material.

6:22-10:27. *Bitter Storm.* The narrator describes the Allies' invasion of the Italian mainland and from [6:53] until [10:02] a series of new characters is introduced: the war correspondents. This is a first-person narrative point of view and a shift in time of the

narrative: now we are again flashing-back to the “now” of the historical time, of the time of the events that took place in the past.

10:27-14:13. *Ancient Tear.* Here a new character appears, a female voice reciting a poem. The sonic character of the (out-of-tune) piano, which features in much of the work, underpins this scene, which is a further example of the listener experiencing a dual presence of characters.

14:13-20:28. *Winter.* The narrator appears again together with a war correspondent. Still the narrator talks in the “now” about the past in the “past”, the historical time and we receive information about the heavy winter that made the soldiers develop relationships with civilians. But when the war correspondent enters, the listener experiences a first-person narrative once more.

20:27-22:14. *Pippo.* This relates the story of reports of an invisible ‘phantom’ airplane that symbolized the anxiety of Italian civilians. But, before that, at [18:35], marching sonic characters are functioning as a flash-forward to the verbal story, which is about to come next during the *Pippo* scene. The composer here uses this non-linear narrative device to prepare the listener for the actual verbal story, which is about to be experienced in a couple of minutes.

22:14-23:51. *The Garden.* The scene is telling the story of a young woman evacuated from the city road travelling on her bicycle, looking for what was left from her family house. Here the sound of the bicycle is another supporting sonic character, which is added to the storytelling. At [22:41] the Allied fighter airplane becomes an additional sonic character acting also as an illustrative moment in the narrative of the scene.

23:51-26:50. *A little Italian Farm.* A war correspondent opens the scene describing an Italian farm and the family living there in the fear of war.

26:50-28:35. *Interlude 2 – Florence.* Another war correspondent introduces the scene. The narrative point of view is in first-person here. The correspondent provides

information about New Zealanders and South Africans entering the city of Florence. This section serves again as a flash-forward narrative device as it prepares the listener for a story related to a New Zealand soldier.

28:35-32:27. *Forlì-November 1944.* The narrator gives the story of the New Zealand Division of the 8th Army in the scene. We are told that the Division was approaching the so-called Gothic line of German defense, which stretched across northern Italy from La Spezia to Pesaro. “Amongst these troops was Alex, a gunner in the New Zealand 5th Field Regiment. Over 60 years later, Alex recalls passing through Piazza Saffi for the first time.” At [29:24] a new character is introduced, Alex (the composer’s father). He is telling his story about the fight against the Germans. This is probably the most important moment, the peak of the piece because the story is being told by someone that actually lived the experience of the war not just as narrator but also as a protagonist. At 30:18, the narrator’s character comes again, interrupting Alex, providing information on the liberation of Forlì by Allied troops and partisans after a night battle for the Forlì airfield. In 30:39 a BBC war correspondent gives the story of bombarding Forlì by the Germans: “... and I was just remarking to a colleague that the church, along with the rest of the city, seemed to be entirely undamaged when swish, bang, a shell from a German field gun, a 105, exploded slap in the middle of the square. This was followed by five or six others, though we didn’t wait to see them burst”. At 31:16 the narrator continues providing the story of civilian deaths caused by the bombardment.

32:27-34:29. *Family Story.* The narrator introduces the scene immediately after the end of the previous one. Here, he provides detailed information about a family such as the family’s name as well as the names of the parents and children.

34:39-40:01. *Once in Malmissole.* The listener is introduced to the scene by the narrator and to the story of Alex again, when he found himself looking for a shelter with the rest of his battery in November 1944. This is the story of how he met Tarcisia.

At [35:15] Alex provides the story in details. “So I looked out the window and who should be sitting on the window at the end but this beautiful girl, you see, so I just looked out the window and sort of said to her “Buongiorno”, and she said

“Buongiorno”. Didn’t know what to say, I said “Vuoi una sigaretta?” and she replied “No, non fumare.” So, I just sort of smiled at her again and she smiled back and I thought, by gosh...that was it. It was just love at first sight”.

At [39:20] the narrator tells the story about what happened in next months after Alex and Tarcisia met. *“Not long after Alex and Tarcisia met, her family were able to move back into Forlì — Tarcisia with her parents to a house close to Piazza Saffi, and Imelde and her children to an apartment on the other side of the town. Alex’s regiment were now in action at Villanova, between Forlì and the city of Faenza to the north. In the following months, Alex and Tarcisia met whenever they could and almost straight away one of those meetings was to change their lives forever”.*

40:01-50:56. *The Bomb.* Alex introduces the scene, a tragic story. *“...and she told me that Imelde had died, she was killed outright but Carla was still alive and so was Giovanna”. And he continues “But Giovanna was just lying there and she had a cut on her head about that long from there right back and just all exposed. I said to Tarcisia “Why don’t they, you know, do something with her?” and she said “They seem to think she’s going to die.” So I went round and saw one of the nurses, they were nuns and this nun could speak English and I said to her “What’s, why are they not?”... she said “We’ve got nothing, we’ve got no bandages, we’ve got nothing.” Well, she said “What we’ve got, we’ve got very few, we are only using them for people who will not die and she said I’m sorry but that little girl is going to die.” Which she did the next day”.*

50:56-END. *Epilogue.* The narrator makes the epilogue of the story by providing information about Alex and Tarcisia and how and where they met. Also, he outlines the importance of another character of the story the sound of the Duomo’s bells. *“Yet today in Forlì, across the space of the main Piazza, in the dark reverberation of her churches and sharp echoes of her narrow streets the Duomo’s bells have risen out of destruction and speak of all that the city witnessed, to give a voice to all those souls for whom time was made to stand still.”*

Ricordiamo Forlì is the epitome of what I define as *acousmatic storytelling*. It demonstrates inventive ways of exploiting the potential of both acousmatic music and

storytelling genres. It combines various characters based on interviews and archival recordings, which have been carefully placed in forming the plot. It uses non-linear narrative devices (flashback and flash-forward) in order to take the listener into a time journey of verbal and sonic information. And of course it utilises at its full potential the transformation possibilities of recorded sound provided by processing technology changing, sculpting and developing the material, thus applying the musicality principle. This work has been of great affect on my practice and served as an inspiration for composing *Alexandros* and the other pieces in this portfolio as well as a point of departure to examine acousmatic storytelling under the perspective of storytelling elements as presented in chapter two.

Summary

To summarise the above, we may conclude that concepts of storytelling have been involved in the composition of acousmatic works in the past and they are leading to hybrid forms of *acousmatic storytelling*. These elements offer a new perspective for the listener who, when confronted with verbal information, different characters, temporal layers and the elaboration of composed sonic environments, can be encouraged to form a deeper and more complex understanding of the story. This condition is a vital factor that moves forward the process of acousmatic composition and listening.

Chapter 3: The Portfolio

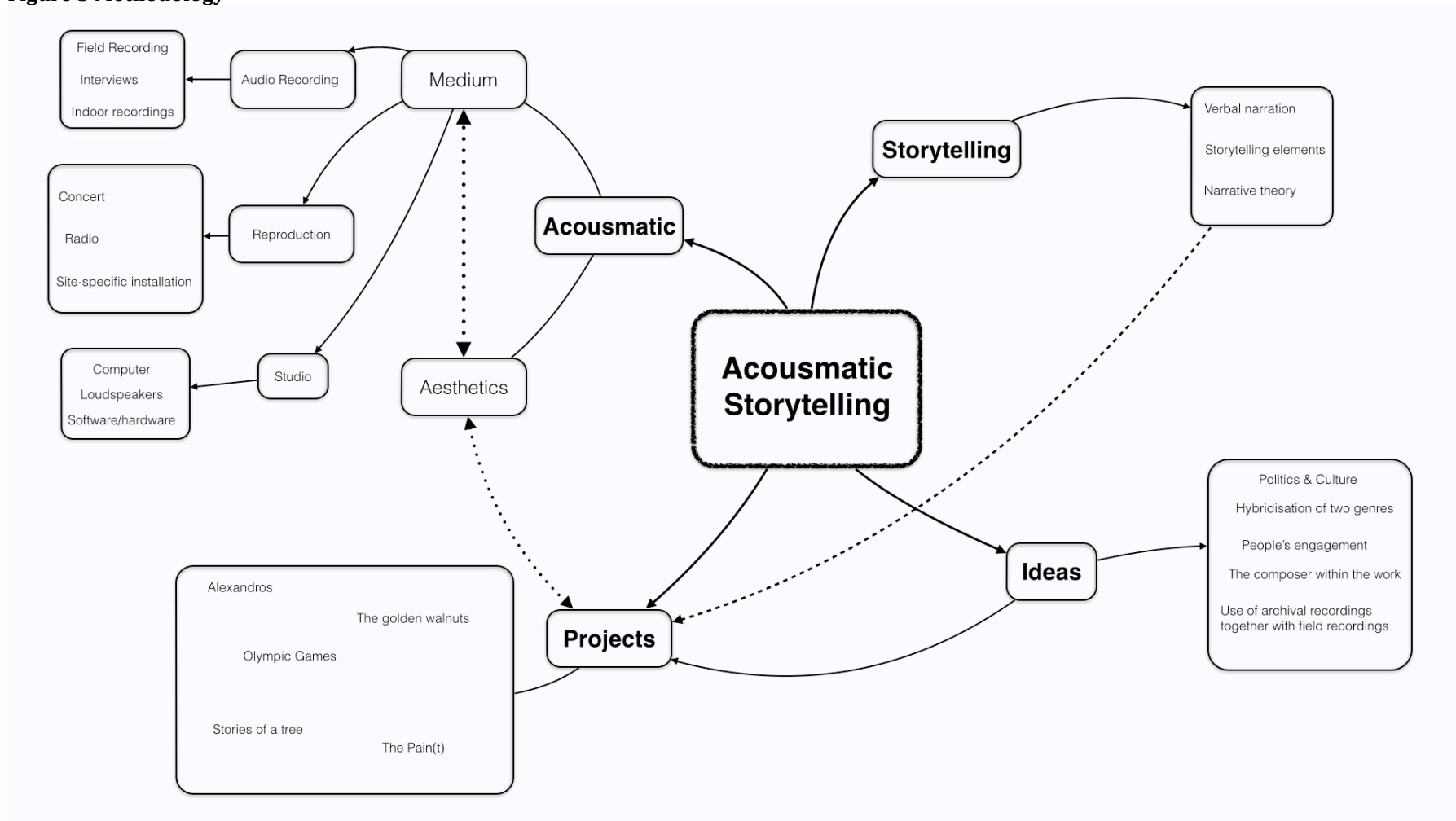
Preface

In this chapter the focus will be around the analysis and discussion of the works created for this research project. Five works are examined: *Alexandros*, *Stories of a Tree*, *Olympic Games*, *The Golden Walnuts* and *The Pain(t)*. With each creative work I engaged in, I was attracted by a theme. Each was a response to a need to create a new story about a topic that needed to be talked about and exposed in a fresh way.

All works are in stereo format except *Stories of a Tree*, which is a site-specific installation. Stereo format was selected because of radio compatibility as well as to offer the ability for the works to be listened by a large number of people. Also, as a composer I am more interested in exploring depth and proximity rather than spatial, surround sound.

The discussion will look through the works and will focus on the organisation of sound material in relation to the creation of storytelling and more specifically on: a) ideas behind each work, b) general structure, c) compositional processes of specific sections and d) the connection with the concepts introduced in the previous chapter. The methodologies in collecting the sound material as well as ways of organising and manipulating will be addressed in order to illustrate the way of thinking in experimenting with storytelling forms. An overall view of the methodology in which this research project was based can be seen in Figure 3 (p.43).

Figure 3 Methodology



3.1 *Alexandros*

Year of Composition: 2011-12

Format: stereo

Duration: 32:52

Acousmatic Storytelling

I have written my work, not as an essay, which is to win the applause of the moment, but as a possession for all time.

Thucydides

Alexandros was completed in September 2012 and it was the first work composed for this research project. Theoretical concepts of storytelling and narrative theory as elaborated earlier in chapter two were implemented as well as informed the production of the work. The process of making it went through many phases, mostly in regard to perceived aesthetic failures and the work took its final form after two years of composition. A variety of sound-source types are used in the work, which will be explained below.

3.1.1 Context

Alexandros, is inspired by the Greek politician and poet Alexandros Panagoulis who had an active role in the fight against the junta in Greece (1967-1974). He became famous and lauded worldwide for his attempt to assassinate the President of the Regime of Colonels (the junta), dictator Georgios Papadopoulos, and also for the tortures he went through during his subsequent imprisonment.

The work is a sonic portrait dedicated to the memory of Alexandros Panagoulis and aims to carry the listener on a journey that, through recorded sound, recaptures and represents the acts and persona of the man. Panagoulis was noted for the torture to which he was subjected during four years of detention by the military junta. During his brutal imprisonment, Panagoulis had written poems on the walls of his cell and scraps of paper using his own blood as ink (as described in his poem *The Paint* which also

forms the basis for a work of this portfolio as we shall see later on). Panagoulis was eventually elected to the Greek Parliament after the restoration of democracy but died in 1976, aged 36, in a car crash which many suspected had been staged because he was due to go public with allegations against other politicians.

In the visual arts, an important element of portraiture is the representation of a person such that the personality and even the mood of the person is captured and conveyed. *Alexandros* attempts to achieve that; to outline the virtues, personality and political actions of a person by exploiting the use of recorded interviews, field recordings of urban soundscapes, archival recordings and their sonic transformations.

Alexandros epitomises the artistic and research imperatives of this project, incorporating the methodological and creative processes derived from a study of concepts of narrative and storytelling. As such it is the first attempt within this project to realize a storytelling and acousmatic composition hybrid.

3.1.2 Materials

All materials used were taken from the city of Athens. The recordings made or used for the work can be divided into three categories:

- Interviews
- Field recordings
- Archival/historical recordings

Interviews: For the creation of the verbal story I decided to interview the younger brother of Alexandros Panagoulis, Stathis, and one of his best friends, and companions the late ex-minister and Athenian lawyer Lefteris Veryvakis (who died in the summer of 2012). The method of the interview allowed the questioning of these narrators, making them reflect upon the content—offering not only facts but also interpretation. The interviews took place in Athens in May 2011 at the house of Stathis Panagoulis and at the office of Veryvakis respectively.

The interview with Stathis provided the story with a more sentimental and internal view of the facts—material that enables the audience to witness the perspective of Panagoulis’s family and their experience of the historical facts. On the other hand the interview with Veryvakis provided a more detached view of the generic political situation of the time as well as detailed elements of the persona of Alexandros Panagoulis and a description of the historical context around his actions. Both Veryvakis and Stathis Panagoulis function as characters within the story as described in chapter two of the thesis.

Veryvakis was a good friend of Panagoulis and had experienced the events personally which means that his mode of existence in the story is factual (see 2.2.2). As the listener receives Veryvakis’s verbal narration he has no reference as to what present and what past is. Veryvakis is narrating events of the past to which he was personally involved and that is reflected as a recalled present, offering a sense of non-time to the story.

Stathis’s mode of existence is purely subjective and emotional while he describes the achievements and torture of his brother. At the time of the events he was a university student in Italy so he was not aware of the intentions of his brother or of the attempt. As he describes in the interview he heard about the attempt on the radio. His knowledge is based on what his brother told him, so he had received the version of the protagonist himself. Just like Veryvakis, Stathis’s verbal narration takes the listener to a parallel, merged condition of present and past.

Field recordings were performed in contextual and symbolic sites and places and the reason for choosing those places are explained below:

Urban soundscape outside the Greek Parliament: The generic soundscape outside the Greek Parliament in the centre of Athens including Syntagma Square was included. Panagoulis was a fighter for democracy, all his actions had one final goal: to bring back democracy in Greece. The Greek Parliament is not only a building, it also symbolises the democratic and humanistic values upon which Greek Democracy was built. These recordings have a mental connection with the content of the story as well as providing a sense of place. It should be mentioned at this point that while the recording outside the

Greek Parliament was being made I felt a spontaneous need to talk out loud some thoughts in regards to my views on democracy as well as describing where I am and what I see around me. The audio recorder, of course, captured my talking and at a later stage it was decided that that should be included in the work.

Gait of the Greek Presidential Guards: The Greek Presidential Guard is a military contingent formed on 12 December 1868. Its role nowadays is based around a ritualistic feature of their approach from the barracks behind the Parliament to take their places right outside the Parliament in front of the Tomb of the Unknown Soldier. The contingent is comprised of an elite of Greek Army soldiers called Evzones¹² (Greek: Εύζωνες). Evzones walk with a very particular and unique style making a distinctive sound with their shoes, which are called *tsarouhi*¹³ (Greek: τσαρούχι). This sound is well known to the Athenians and to those visiting the Tomb (it is a tourist attraction). The sound of *tsarouhi* as a soundmark was captured and became an element for *Alexandros* symbolizing the oppressive character of the junta, the experience Panagoulis went through during his imprisonment as well as providing a sense of place.

Athens Underground Line 2: Athens's Underground is relatively new three-line metro finished in 2004. Line two of the Underground connects the Southern suburbs of Athens and has a station called Alexandros Panagoulis. That was the reason for deciding to record that particular line and more specifically the route from Syntagma Square to Alexandros Panagoulis stations. Obviously, the sound of trains are mostly the same whether they are recorded in Athens or in London or elsewhere but recording a metro line and getting off at a station with the name of Panagoulis provided a mental as well as a sentimental link towards the scope of the work. These recordings provided most of the sounds appearing in the work including arriving/departing train, train breaks, doors, train-commuters, announcements and ambience.

Panagoulis's grave: His grave can be found in the First Athens Cemetery. The soundscape around it includes birds, people chatting quietly and ambience. Recording

¹² <http://en.wikipedia.org/wiki/Evzones>

¹³ <http://en.wikipedia.org/wiki/Tsarouhi>

there provided a sense of both absence and presence as well as an empirical relation between the author and the protagonist. Even though we never met, the process of creating a work inspired by and dedicated to him, reading everything that is published about him, getting to know in person his brother and his best friend as well as visiting his grave allowed me to relate to him and his actions very intimately. Again, just like outside the Greek Parliament I felt the need to describe verbally the surrounding environment as well to recite one of his poems (*Nemesis*) inscribed on his tomb.

Archival/historical recordings: the collection of archival recordings refers to a process divided in two parts; finding Panagoulis's recorded voice and finding a recording of the Greek National anthem. I was aware of the existence of archival material, with Panagoulis appearing in various interviews on TV and radio and the decision was made to carry out research in the Greek National Radio/TV historical archives in order to find the relevant material. During my time there, I located various fragments of Panagoulis's voice, in which he was talking about his arrest after the failed attempt against the dictator or giving details about his own life and political views. I was granted permission by the Greek National Radio/TV archive to take the fragments I needed but without being able to use them for commercial purposes.

Along with Panagoulis's voice I also used the Greek National anthem composed by the Greek composer Nicolaos Mantzaros in 1828. The anthem served as an iconic sonic quotation in the work but also other material was generated by it, as will be demonstrated in the next subchapter.

3.1.3 Process, Structure and Processing

Alexandros is a combination of multiple layers of storytelling and time scales. There is the layer of voice-characters (including the author appearing in specific moments of the story), the layer of referential recordings indicating the space and place having a symbolic content and the layer of abstract materials and their interconnections.

The overall structure of *Alexandros* is based on the storytelling elements as described in Chapter two incorporating plot, characters, narrative point of view, narrative time, simultaneity in narrative and non-linear narrative devices.

The plot includes a series of scenes integrating different sound sources and different verbal content according to the composer's own mode of constructing the storytelling in order to achieve specific results. The characters in *Alexandros* are: Alekos Panagoulis (the protagonist)¹⁴, Stathis Panagoulis (the brother), Lefteris Veryvakis (the friend) and the 'author' (who remains effectively anonymous in the work). It should also be included that specific sounds function as characters as we shall see during the structural analysis of the work. Panagoulis, being the protagonist, is the central character but absent in the sense that he is known to be dead within the framework of the piece's content. However, his voice, when heard, brings him into the 'now' of the experience as if he is 'here' talking to the audience. His voice also has an integrity and confident tone— he is describing the worst tortures with dignity and vigor. Stathis and Veryvakis although peripheral rather than central characters are vital elements of the underlying storytelling. They appear not as absent (even though the audience is not aware whether they are alive or not). They have the role of describing the situation as observers since early on they establish Panagoulis as a character from the past.

In terms of a narrative point of view, the work uses a combination of first and third person perspective. Also, as mentioned in Chapter 2.2.3, a meta-perspective had been developed which is that of the composer's point of view who handles all material, taking decisions in order to provide the final outcome to the listeners.

Narrative time in *Alexandros* is a combination and merging of past and present tense. Events are narrated as if they are happening in present tense and vice versa. In the piece, simultaneity in narrative takes place most of the time. The listener is experiencing different events happening in the same temporal interval (e.g. the leitmotiv of Panagoulis's character is heard at the same time with his voice together with

¹⁴ In Greek, the name 'Alexandros' has a nickname and that is 'Alekos'. Many times Panagoulis is mentioned as 'Alekos' rather as 'Alexandros'.

manipulations of the *tsarouhi*).

Finally, in terms of non-linear devices various sonic incidents or episodes are functioning as flashback and/flash-forward sounds creating mental bridges for the material in its temporal unfolding.

Alexandros was developed in the form of scenes and transitions. One of the central ideas of the work is that the scenes would be nested one into the other with the goal to blend the information inside the listener's mind and eventually enable listeners to create their own version of the story. The concept of non-linearity, in terms of both the narration and the use of the composed world is also central to the work.

The overall raw duration of the interviews along with the archival material amounted to four hours in total. In order to deal with such a volume of information they were first edited and segregated forming eight independent units, which I named "stories"¹⁵. During the editing process I realised that I was actually creating a storytelling in a way similar to the one that the writer of a novel might create, but in audio rather than literary form. At the end of this process, the plot was constructed as a storytelling combining contributions from the different characters utilising different narrative points of view, narrative times and non-linear storytelling devices. The next stage was to connect the verbal content with the sonic world I was composing. The creation of a storyboard was very important and vital for the process at that stage because in that way I organised, divided and assigned my composed sound worlds into the respective scenes of the work. After the construction of the storyboard, the types of sound sources for the various scenes as derived from the three categories of the material (interviews, field recordings, archival recordings) were segregated according to their respective sources in order to form the plot of the storytelling. Thus, the Athens Underground recordings provided train whistles and cracklings, arriving and departing sounds, public address announcements and songs heard in stations. The recordings outside the Parliament and at the grave provided a human presence, an everyday life element with tourists and people talking at the cemetery, glitches right before starting the recording indicating the natural presence of the sound recordist to the listener. The presence of the author

¹⁵ For example, the audio files were names as: story_1, story_2, etc.

(through utterance) is heard twice in the work and it functions as a link of time between different time scales. On the one hand we have the time scale of Panagoulis's voice (a past which is brought into the awareness of the present), the voices of Stathis and Veryvakis which is the present related to the past and also we have the author as a representative of an undefined 'now'.

Different forms of convolution¹⁶ of the verbal storytelling and the Athenian soundscape attempted to animate the idea of the voices coming out of the sounds of everyday experience in the city of Athens. Also, many times the consonants of a phrase would be isolated (using manual editing techniques) and then convolved with referential or other sounds in order to retain the contour of the voice but in different contexts. Furthermore, all voice and field recordings had been subject to granulation (Figure 4), brassage and micro montage manipulation retaining most of the times the qualities of the original sounds in order to ensure the creation of a continuum between the data coming out of the verbal storytelling and the composed sonic world. Pitch-shifting, filtering, reverberation and frequency domain manipulations were applied into referential sounds in order to manufacture complex textures and/or themes.

The structure is based on scenes, which unfold as follows:

0:00 – 03:02. *Introduction – Consolidated report.* Key thematic ideas together with the characters of the work are introduced. At the opening [0:05], Panagoulis's voice follows the introductory low resonant attack, which is mixed with high-pitched sound isolated from the train recordings. This is a leitmotif, the sonic character that will escort Panagoulis' voice in various transformations throughout the piece. Here we have a creation of a sonic character that is related to the hero's character and which has the capacity to be transformed according to the transformations and tasks that the hero is going through. At [0:11], Veryvakis's and later Stathis's voices are heard together with the soundscape of Panagoulis's grave (featuring the sounds of birds) functioning as a flash-forward sound, an atmosphere and element of the storytelling that the listener cannot yet associate with anything. At [0:16], the sonic space changes, returning back to

¹⁶ For convolution Soundhack and FScape software were used.

the indoor space of Veryvakis's office. This gesture, moving from the grave to the indoor space, functions as a bridge between the story told in the 'now' about the 'then' attempting to create a simultaneous narrative of two different time zones. The fade-in material at [0:25] originated from the Greek National anthem while at the same time the soundscape of the grave is fading out. In this introductory section we encounter almost all material and characters of the piece. The composed sounds especially are functioning as flash-forward devices, statements that will appear again in the future. Lefteris Veryvakis and Stathis Panagoulis as well as the author are heard in this section together with most of the sonic material used in the composition. From the starting up until [0:38], all characters of the verbal story are introduced along with the sonic characters (Audio Example 1), serving as the 'introduction'¹⁷. From [00:38] until [1:26] we listen to dialogue between the sonic characters deriving from the underground sounds and the sounds of *tsarouhi* together with manipulations of the voices of Stathis and Panagoulis respectively (Audio Example 2).

From [0:38] to [1:14] chords originated from train recordings as well as train sounds are heard together with sounds of the zip of my recording equipment. This is another flash-forward event because that particular zip sound will be audible again at the final section starting at [29:02]. The intention for using the zip sound and not considering it as redundant in the editing process was in order to provide a natural, non-clinical sense to the listener.

At [1:26] Stathis says that "Alekos did not want to serve the Junta regime" and right at the word "Junta" a low-attack, reverberant, sound is heard which is a transformed *tsarouhi* sound from the Presidential Guard, which again functions as a flash-forward storytelling material (Audio Example 3). The original material will be revealed later in the piece at [3:10]. Transformations of the *tsarouhi* are audible throughout the section from [1:26] (granulated, panned, pitch-shifted) escorting the verbal narration of the character and coexisting in the storytelling process because the story tells the listener about Panagoulis's resistant character and the junta that Greeks were expecting to happen. The *tsarouhi* sound and its transformations symbolises exactly that military power which Panagoulis fought against and functions as a second level of storytelling, along with the verbal. At [2:53] the train announcement, Panagoulis's leitmotif and the

¹⁷ See 2.2.2.

tsarouhi transformations are heard together along with the voice of the brother which leads four seconds later to the repetition of the introductory statement of Panagoulis: “*I was born in Athens in June 1939*”, closing in that way the first scene of the piece.

03:02 – 10:21. *Preparing the attempt.* The scene starts with a fade-in of mixes of arriving and departing trains coming to their peak at [3:08] with the *tsarouhi* low-attack, the Panagoulis’s leitmotif and a combination of granulated *tsarouhi* sounds, the original *tsarouhi* recording of the Presidential Guard and the verbal announcement on the underground that the next station is “Acropolis”. Here the compositional intention is to provide the listener with a clear indication of the place where the story unfolds, Athens, as well as to offer a moment of simultaneous sonic presence with the combinations of many important materials for the story. The female voice of the underground train announcement at [3:13] appears only once in the work serving as a place indicator of the city of Athens since she is stating that the train is approaching Acropolis. At [3:37] a segment of Greek Anthem appears again as a second flash-forward (it also appeared at [0:24]) but this time has been disguised (Audio Example 4) and appears again at [3:55]. At [3:26] after a second fade-in the listener is informed that the protagonist is dead as Stathis provides information about Panagoulis’s death for the first time in the story. At [3:36] the high-pitched sound of the leitmotif leads to a short orchestral fragment taken from the Greek national anthem, which is the basis for various pitched and melodic motives that will come later. The anthem fragment opens a subsection comprised of low-pitched anthem elements and manipulations of Panagoulis’s voice and at [4:05] the leitmotif prepares the entrance of Panagoulis’s narration about the attempt against the dictator. His recorded voice is enriched with granulations and variations of the leitmotif. The subsection from [4:42] to [5:21] is a bridge based on material with which the listener is already in acquaintance but the musical phrases do not seem to conclude, rather they end up left open creating an unfulfilling sense. At that point of the storytelling the verbal narration informs the listener, regarding the attempt against the dictator and its preparation, without him knowing the outcome of the action and that particular subsection transmits the feeling of that uncertain result. At [5:37], Veryvakis mentions for the first time the surname of the protagonist (Panagoulis) but this is masked by a spectral manipulation (bin shift, spectral time-stretch) of the word in that

way concealing it (Audio Example 5). The intention for that is to add mystery for listeners who do not know Panagoulis as an historical figure. At [5:49] Veryvakis says that what makes him different from all others is the fact that he returned from abroad in order to resist the regime and at that point the recorded birds from Panagoulis's grave make their appearance again functioning both as flash-forward and flash-back sonic information matching the content of the storytelling. Panagoulis returned, resisted and his actions led to his death. At [6:06], various fragments of the anthem appear again together with a pitch-shifted version of the low-hit of the leitmotiv (Audio Example 6). At [7:05], Stathis concludes that the attempt was not successful and his narration stops there, followed by static drones derived from train recordings and granulated fragments of the voice recordings of all characters while at the same time the Greek anthem is heard in the background transmitting the sad news of the failure in relation to the future of Greece. At [8:03], a spectral manipulation (bin shift, spectral time-stretch) masking the fragment of the name "Panagoulis" is heard and a sonic accumulation emerges based, as previously, on manipulations of train recordings. The accumulation concludes at [8:14] with granulation of the phoneme 'ae' (Greek: ε), which is the first phoneme of the Greek word *έφυγε*, which means "he left". This granulation escorts the narration of Veryvakis starting at [8:21] and leads to the word *έφυγε* heard at [8:47].

At [9:36] another spectral manipulation (gate & hold, bin shift, spectral time-stretch) of a previously spoken phrase appears as at [8:03] but rather than masking any specific semantic meaning exists on its own. The spectrally manipulated sounds appearing in various moments of this section reflect the personality of Panagoulis and function as another level of the storytelling imagery projected to the listener.

From [9:40] until the end of that section a recapitulation of all sonic material introduced (train doors, train whistles, voices) takes place at the same time as a static sound originated from the same material leading to the next section.

10:21 – 12:01. *Greek Parliament.* The scene continues with material from the previous scene: mainly transformations of the train (employing pitch-shifting, speed change, filtering, reverberation) and at [10:26] the author/composer begins a verbal narration describing the place where he stands, outside the Greek Parliament in front of Syntagma

Square in Athens¹⁸. The author describes also the spectacle of the two Presidential Guards standing opposite each other in front of the Monument of the Unknown Soldier, conveying in that way the reality of the moment with the sonic element of the *tsarouhi* and the enhanced space created around it suggesting a merged relationship between factual and fictional storytelling. At [10:26], the character of the author appears again describing his surrounding and serving as a representative of “here and now” in terms of the narrative time. At [10:50], the high-pitched sound of the leitmotiv supports the narration and at [10:56] the low-hit of the leitmotiv is heard when the author says that the Parliament is called the Temple of Democracy linking Panagoulis with the wider concept of democracy for which he risked death and endured torture. At [11:37] an orchestral fragment functioning as flash-forward sound appears deriving from transformations and montage of the Greek anthem—this will reappear in the last section of the work. The section ends with a mixing of previous material, the soundscape outside Greek Parliament (which is also a tourist attraction) and voice granulations of Panagoulis’ voice.

12:01 – 15:18. *The arrest.* The scene starts with the voice of Panagoulis followed by the low-hit of the leitmotiv without the high-pitched sound. He starts describing the process of bombing the vehicle carrying the dictator and the difficulties he had to overcome. Granulations of one of his voice fragments pitch-shifted up together with the sonic material taken from the ending of the previous scene (now panning from left to right channels) interrupt his narration at [12:09]. At [12:21] the high-pitched sound from the leitmotiv at the start of the scene is not synchronised with its low-attack in an attempt to point out the fact that the protagonist (Panagoulis) is in danger. His voice is escorted with material originating from the leitmotiv as well as a spectral stretch applied to his narration. At [12:54] the narration is interrupted again with a combination of the low-attacks and the high-pitched sounds of the leitmotiv forming sustained drones—but all this section has been hi-cut filtered in a way to transmit an uncomfortable feeling to the listener. At [13:10] granulated fragments of Stathis’s and Veryvakis’s narration appear functioning as flash-forward storytelling elements and heralding the fact that the next verbal narration will not be Panagoulis’s voice but that of either Stathis or Veryvakis.

¹⁸ http://en.wikipedia.org/wiki/Syntagma_Square

This expectation is confirmed at [13:42] where Veryvakis continues the narration escorted by the high-pitched sound of the leitmotiv; a constant indication of Panagoulis's presence from the past even though the narration heard is taking place in the 'present'.

15:18 – 16:13. *Transition 1.* This first transition is comprised exclusively of the voices previously heard in the piece but here heavily transformed. The section provides the opportunity for the listener to digest and comprehend the information to which he/she has been exposed up until that point. It also functions as a bridge to the next section, which is emotionally charged.

16:13 – 20:16. *Syntagma Square. The tortures.* The scene's sonic material is the recording of the traffic (e.g. car horns) outside Greek Parliament, the bell of a small tourist train passing outside the Parliament, a baby scream caught at the same place and sustained pitched drones derived from the Greek anthem. A series of rapidly juxtaposed sound events occurs in that scene while the voice of Panagoulis describes the brutal tortures he endured. The storytelling at that point has become serious and emotional placing the listener in an uncomfortable position of listening to the torture methods in detail described by the man who endured it. At [19:26] a static subsection is introduced functioning in the same manner like Transition 1; allowing the listener to comprehend the information provided. This subsection ends at [19:41] with a very short silence. The verbal narration starting at [19:43] describes the torture of the urethra and that word is repeated ten times starting at [19:54] with the intention for the audience to understand what this man had been through.

20:16 – 20:46. *Transition 2.* This transition is based on material derived from Panagoulis's voice and is also a bridge towards the scene describing his death.

20:46 – 22:59. *A weird accident. Death.* The scene starts with fragments of Stathis's voice overlapping with a sustained sound derived from Panagoulis's voice, a simultaneous coexistence of two brothers and their recorded voices. At [21:28] Veryvakis' narration enters this coexistence, while he is implying that the fatal car crash causing the death to Panagoulis was not an accident. At 22:05 Veryvakis repeats the

phrase he said back at [0:12] creating in that way a flash-back to the storytelling as well as offering the listener an overview and a consistent chain between the opening, and development to the current point of the unfolding of the narrative. The events regarding the “accident” are given in detail here.

22:59 – 25:03. *Transition 3.* Here the story has reached the point where the protagonist is dead. This is a long bridge which functions in the same way like the other two transitions and that is to allow time for the listener to concentrate and understand the events and digest the holistic hybrid experience offered to him/her during the listening process up to that point. The material is exclusively vocal manipulations.

25:03 – 29:02. *Obituary. His importance.* The scene starts with the author asking Stathis whether they had allowed any obituaries in Panagoulis’s funeral. While Stathis is talking in the background, there is a drone based on Panagoulis’s vocal fragments. At [26:37] the author appears again asking a question to Veryvakis who takes over the narration. At [28:07] the author appears once more asking a question to Stathis and the question is whether or not we miss him today. At the same time with the author’s appearance a violin-like repetitive motive—deriving from the Greek anthem— emerges, bridging this scene with the next, final one.

29:02 – END. *At the grave.* The zip sound of the author’s recording equipment is introduced again here functioning as flashback in the storytelling. The recording is left untouched and mixed with the violin-like repetitive motive, which transmits an element of sadness for the loss of Panagoulis. Also, sustained sounds taken from fragments of the voices are also introduced.

In its entirety, the work aims to fuse, in one continuous gesture of simultaneous coexistence, meanings that can be imparted through verbal content with the more atmospheric, contextual connotations of the composed sonic environment. This merging of different types of content leads to an experience of acousmatic storytelling as a hybrid. Alexandros’s structure is depicted in Figure 5 (p. 60).

3.1.4 The experience of failure

A crucial aspect of the compositional methodology of *Alexandros* was the participation of the Music Technology and Innovation Research Lab community at De Montfort University. Twice I presented my progress in concert (first as a five-minute overture and second as a twenty-five minute provisional work) and asked for feedback. The work is culture-specific and the Music, Technology & Innovation Research Centre community had members coming from diverse cultural backgrounds, which provided me with useful perspectives on how the work was received. I arranged individual interviews with most of the members (staff and students) and asked them to provide their view on the piece. In a sense the community helped to give my ideas a final form as well as suggestions on how to overcome the difficulties standing as obstacles to my creative process. The most important aspect of approaching the community was that of the composer going out of the studio, lowering any defensive view of the work and asking others to help him to tell the story.

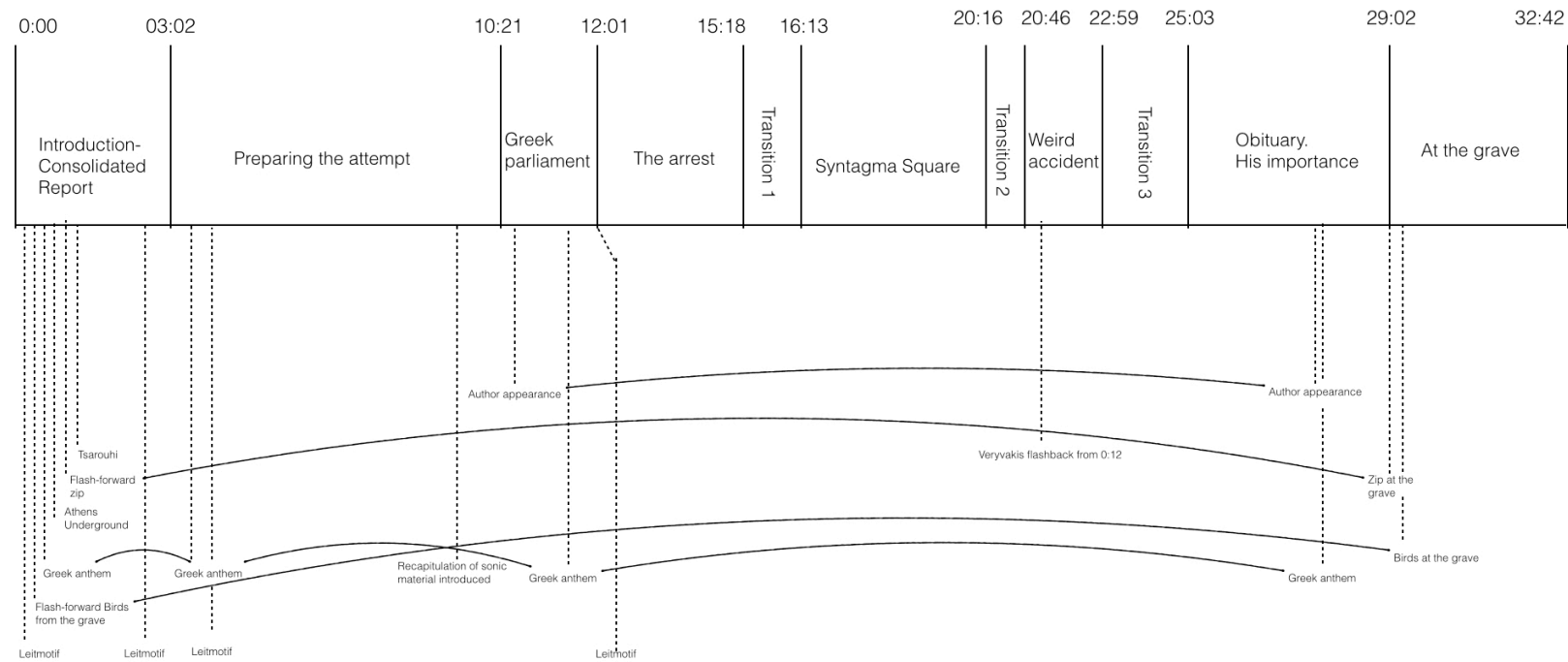
The first version of the piece commenced with the death of Panagoulis (so starting the storytelling backwards). At a later stage it was decided to start with his birth. The final piece starts out of nothing, somebody is stating the year and place of his birth¹⁹. That comes out of nothing, with nothing to pre-empt that statement. The intention for this decision was to have a strong impact on the listener in terms of expectations raised with regard to the plot. Who is he? Why is he stating his birth? In terms of a storytelling the impact would be exactly the same as if I had started with the death. At a deep level, a birth or a death expresses a similarly enigmatic point of departure and that, despite the changes made at different points in the works genesis, my thinking towards its creation was already formed with a fundamental structure in mind prior to the compositional process. All the compositional decisions made were on that basis. I have also to consider the format suitable for an acousmatic concert. Also, I had to take into consideration that whatever kind of presentation the work would have (e.g. concert,

¹⁹ Of course an argument could rise from this latest sentence arguing that nothing can come out of nothing. On the other hand this is a more philosophical problem, which is not related to the purpose of this thesis and deals with the question of whether or not the world was created out of nothing, or exists in a continuum.

radio broadcast, sound installation) there was a need for clarity in the material when it would be presented in an acousmatic concert with a loudspeaker orchestra. That is why the work was composed in stereo but mixed in 5.0 format as well. Three separate channels for the voices and stereo for the composed sound environment in order to avoid a cluttered mix as a result of masking. The voices are placed in space imitating three physical characters being on stage. For radio reproduction I created a dedicated mastering version of the work using headphones and small computer speakers and played back the mix in a car sound system as well as different small computer loudspeakers in order to get a sense of how the piece would be heard through sound systems in everyday listening conditions.

Figure 4 Alexandros

Alexandros Structure



Summary

Panagoulis remains an inspirational figure, a symbol, and a vehicle that helps me see myself as a citizen, as an active citizen. ‘Active’ in this sense does not mean aggressive, but rather someone participating in social and political life, caring about the values with which the community moves forward with things that unite rather than divide a society.

One of the challenges I confronted in working with archival/historical recordings was that they were already compressed, limited and some times heavily noise reduced. Nevertheless, having Panagoulis’s voice at my disposal for compositional use functioned as a touchstone for what is left of a person: in a way this had a dark and sinister feeling, especially during the compositional process in the studio.

In the larger sense *Alexandros* formed the type of work (or one type of work) that I want to produce as an artist. I knew I would compose another work of this nature in the future and the kind of decisions that I would make about “what goes where?” and “what kind of sound supports this or that part of the storytelling”, represent general artistic/aesthetic decisions that would come up again in another context and another work. I was aware I did not solve those problems by composing one work only.

3.2 Stories of a Tree

Year of composition: 2013

Format: six separated audio tracks and a stereo mix

Site-specific installation

Stories of a Tree, was an audiovisual installation presented in the main square of the village Sellasia in Southern Greece and in the Michael Cacoyannis Foundation²⁰ in Athens. It was produced as part of the Koumaria 2013 Experimental Cross Art Residency in which I was selected to participate. The project incorporated recorded stories relating to the life of the local village as well as sound design and visuals derived from the location. The following contextualizes the work taking into account aspects of methodology, composition, participation and reception/interpretation. Any poietic analysis is primarily concerned with the auditory rather than the visual aspect of the work²¹.

3.2.1 Context

Stories of a Tree is a project that honed in on the rural village of Sellasia in Southern Greece and the creation of a storytelling ‘device’ related to one of the most important symbols of this particular community, the olive tree. The tree became agent of cultural information and storytelling using the recording media in order to tell stories about the past and present of the village, using sound as well as video projections. Furthermore, the aim was to interact with the residents by including them in the work and make their local history and way of life the central theme of the project. Moreover, one of the aims was to explore ways that an object of nature (a tree) can be transformed into a fictional conduit of storytelling using recording media and its possibilities as a starting point for artistic creation.

²⁰ <http://www.mcf.gr/en/>

²¹ For this project I was also inspired by the ancient Greek meaning of the word for “creation”, which is *δημιουργία*. It derives from the word *demos*, which means “the people” and *ergon*, which means a deed, an action. Therefore, the creation of an artistic project is an action for the people of a community.

3.2.2 Process and Material

The project had a fixed deadline and was accomplished in collaboration with cinematographic duo Clara Bianchi and Gwenn Joyaux²² also members of Koumaria 2013 Artistic Residency. After sharing the project's idea with my collaborators, which was to make a tree telling stories, we agreed and worked individually on collecting the sonic and visual material respectively. Just like in Alexandros one of my intentions was to use the process of recording verbal narrations related to every day life of people as a machine connecting different time scales (past with present and vice versa). The microphone in that way becomes a thought capturer, time machine and confession box and its content is placed in a unique new compositional form available and accessible to the listener (Figure 6).

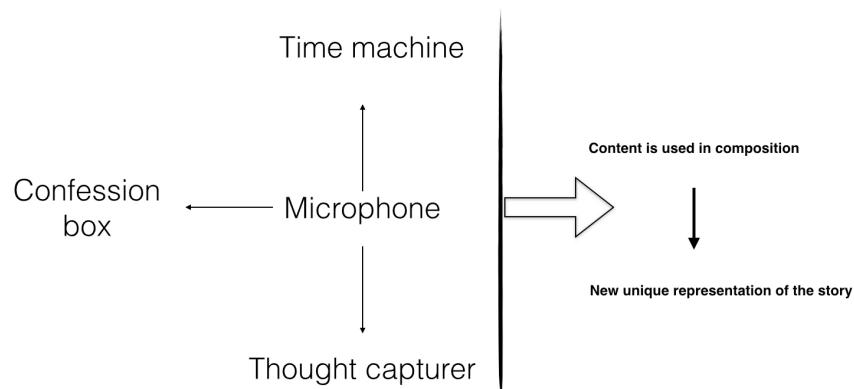


Figure 5 Microphone as time machine

²² I am thankful to Clara and Gwenn for their help and input throughout this project.

The different phases for collecting the material were as follows:

Soundwalk: The first phase of the material collection was to establish the kind of sounds existing in the village and in the area and in order to do that I used the method of the sound-walk. A sound-walk is a practice/experience first introduced by the World Soundscape Project team in Canada (Tzedaki, 2012). It is a practice of experiencing the soundscape of a place as well as discovering and re-discovering sonic dimensions of the environment. Although I was familiar with the concept it was not before July 2010 when I had my first experience when attending a seminar by Hildegard Westerkamp at the Department of Music at the Ionian University, Corfu. As Tzedaki (2012) explains during a sound-walk a ‘leader’ chooses the route, tempo of walking, durations of both walking and stops as well as specific starting and ending of the process. Also, during the sound-walk the participants do not communicate with each other by means of speech, in order not to disturb the state of listening for the others. Even though I had no one else to accompany me, I used this method in order to familiarize myself with the soundscape of the area as well as to get in touch with the sonic environment of the village and with the residents as well.

Field recordings: During soundwalks I was taking notes of the sounds and locations that might interest me to record. The material that I recorded was:

- spring water
- cicadas
- the soundscape of indoor cafe in the village
- Greek National Celebration of 28th October 1940²³. Local music and dances during the local festival on the day

What was obvious was that I was collecting sonic elements related to the specific culture of the village and its inhabitants. After collecting the initial material from field recordings it was categorized according to Schafer (1977) and Truax (1991) as:

Soundmarks: referring to a sound specially regarded by people of a community or culture.

²³ http://en.wikipedia.org/wiki/Greco-Italian_War

Sound romances: referring to any past or disappearing sound remembered nostalgically and having the ability to trigger strong memories.

Keynote sounds: referring to sounds heard by a particular community frequently enough to form a background against which other sounds are perceived.

Sound event: referring to a sound in its spatial and temporal context as part of the soundscape.

Olive tree: The last phase of field recordings included the idea of recording the sounds of an olive tree. The olive tree is symbolic and meaningful for the local population, because it is actually their only source of income. The olive tree has been cultivated for thousands of years in the area and it provides the olive fruit and olive oil, which is used for both nutrition and trade. After researching the area, the oldest tree was discovered. Contact and directional microphones were placed all over the tree, on the bole and branches. After carefully placing the microphones on the tree I used it as an instrument while improvising and making it produce sounds hidden within it.

Interviews: The most important material gathered was that collected using the method of interviews because that would be the basis for the realisation of the artistic idea of the project. It was the second time I exploited the technique of the interview as a method for constructing stories. The process of composing and collecting material for *Alexandros* had provided me with the necessary skills, experience and confidence in order to properly collect the sounds.

First, I asked myself the questions ‘what do I need to find out?’ and I made a list of topics (without writing them down) that I wanted to discuss with the narrators. It was important to establish friendly connections with the local community, explain my intentions and the reason why I needed to interview members of their community. That proved to be an easy task since the locals were friendly and immediately made it clear that I could count on their collaboration. The village has two cafes; one for the elders and one for younger people²⁴. I decided first to visit the one for the elders. As soon as I

²⁴ See USB Flash Drive, Folder ‘02’, Files ‘00.Interviews_Sellasia_Elders’ & ‘00.Interviews_Sellasia_Youngers’.

entered the cafe I presented myself and asked who would like to have a chat with me. Two people volunteered, Mr. Ilias and Mr. Yiorgis. They are both olive oil producers since the 1940s. I wanted them to remember and tell the stories on a variety of themes:

- Old techniques of olive fruit collection and the production of olive oil and to compare them with the contemporary methods.
- Marriage as a process in their time.
- Immigration during the 1940s and 1950s.
- Ways in which the inhabitants experienced World War II and the Nazi occupation.

The discussion/recording lasted for about two hours. The next day I visited the cafe of the younger locals having a conversation with two young men forty years old. I wanted to have a conversation about the following topics:

- How they position themselves in relation to the village.
- What aspirations they have for their children.
- What kind of difficulties they encounter as young olive oil producers.
- Their experience of the big fire of 1988 where the village was utterly destroyed.

One of the most difficult parts of the process was the creation of the conceptual framework of the interviews. The material was tailored in the studio and provided for six different audio files reflecting six different stories always according to the themes I had in mind from the beginning.

The title *Stories of a Tree* reveals the intention and content of the project, which was to transform the natural object into a storytelling conduit. The installation comprised of six small boxes into which were placed six small loudspeakers and six LEDs respectively²⁵. The LEDs were connected via Arduino to a laptop-computer running a Max/MSP patch. The LEDs would light the boxes every time the narration of the specific box would start. At the front of each box was placed a photograph of a door taken from the village.

²⁵ See USB Flash Drive, Folder '02', File '01.Preparation_Boxes&Arduino_House'.

Six small boxes would serve as the metaphor of the six “mouths” of the tree telling the different stories. The boxes were attached/pinned on the bole of the tree in the central square of the village²⁶. Around the tree a stereo pair of loudspeakers would play back the composed sound design that would loop every 10 minutes. The computer was controlling the playback/looping of all six boxes, the LEDs as well as the soundtrack of the sound design. While the installation was running, in an attempt to attract the residents of the village closer to it, my collaborators proposed to project images onto the branches of the tree, since the installation would run after sundown²⁷.

The audience was free to approach and experience the installation listening to the stories coming out of the boxes while at the same time a sound design audio track was ‘embracing’ them. The stories could not be heard from a distance, unless the audience members went close to a box and leaned towards it. I deliberately did not say anything to people asking me “what is going on here”, because I wanted to see how they would react and interact with the tree. They needed only a small amount of time before they discovered what was “hidden” on the bole and they would inform and urge others to go and listen. The tree became a conduit not only of storytelling but an object connecting the local community due to the fact it was their stories being told and presented in public.

The idea of the character as analysed previously (2.2.2) was now being implemented and represented by four discrete storytelling agents, four voices coming out of six boxes without the audience having to know their names or anything else about them. But at the same time, these characters also played the role of the narrator. Furthermore, in *Stories of a Tree* the storytelling acquired a non-protagonist role (see 2.2.2) by virtue of the content belonging to a *group* of people who are linked to a central meeting point: life in the village of Sellasia.

The recording medium has been used in a way that transforms storytelling. Memory transmitted through voice becomes an audio recording and merged with a symbol of

²⁶ See USB Flash Drive, Folder ‘02’, File ‘01.Preparation_Tree_Sellasia_Video’.

²⁷ To listen all six stories see USB Flash Drive, Folder ‘02’, Files Box1_Story_1 to 6.

rural life, the tree, which now becomes the carrier of narrative. But, unlike the traditional storytelling process the receivers were not passive, rather they chose to go and listen to the story. In any storytelling condition the audience needs to sit down (or stand up depending on the situation) and accept the information. During an acousmatic concert for example the audience sits down and listens. The work will start after the audience has been waiting for IT to start. But, in *Stories of a Tree* the stories are there, independently, looping continuously, calling for gathering and it is the audience that needs to start the process not the other way around. Here the audience plays an active role controlling the time in which the experience of storytelling will begin.

Leigh Landy (1994, p. 50) coined a very important term in acousmatic studies: the ‘something to hold on to factor’. In his article he states “...when a composer creates a work he/she makes it available to their audience, offering them something to hold on to in terms of appreciation in word and deed. That could be a range of sonic manipulation treatments leading to homogeneity of sounds or layering to an appropriate form of narrativity”. The ‘something to hold on to factor’ has to be identifiable serving as means with which the audience would feel comfortable and providing a greater understanding of the work. Many times I found myself wondering whether I cared about the understanding or engagement of the audience in terms of the Platonic *methexis*²⁸. John Young (2009) has argued for the potential and “capacity for sound recording to function as a mirror held up to lived experience” (p.1). An acousmatic work, by default, provides a unique opportunity towards the use of this capacity. Sound recording can include not only absolute, neutral sounds but also culture-specific sounds and soundscape elements of a local community as well as recordings of stories and the sound manipulation of all the above. The manipulation of recordings and of recorded stories places acousmatics in an advantageous position having the capacity to preserve, create and expand oral history through the creation of radiophonic works and/or sound installations. In this sense, acousmatic works expand their nature and heritage and acquire hybrid attributes and qualities that make them a vehicle of a unique form of storytelling serving as a perfect “something to hold on to factor”.

²⁸ Methexis refers to group sharing and emphasises audience participation and group activity in ancient Greek drama.

Expanding the range of the “something to hold on to” factor, the “mirror” of lived experience and the cultural sonic elements of a community, together with recordings of voices of community members reciting stories related to that community, can be added as means of engaging with the audience and make a work directly derived from -and related to- that particular community or culture: an acousmatic storytelling, a sonic hybrid, combining digital storytelling techniques with technical approaches for manipulation of recorded sound but with content linked to the every day life of the community. Furthermore, the work needs to return back to the community from and for which it was created in order to accomplish the challenge of audience engagement. The acousmatic work in that way is taking a different form and diverges from the played out style. Now, it concerns the audience because within it they can see themselves as well as the artistic approach.

The idea of a tree that is used as a metonym and becoming a conduit for local soundmarks, keynote sounds, sound romances and sound events, an agent of cultural information (using the acousmatic medium for telling stories about the past and present of the village but from an artistic perspective) was my main goal. I tried to discover sounds that have meaning for this particular community.

Summary

This work particularly implements storytelling elements in the way different characters form a non-protagonist mode. In terms of methodology that of *Alexandros* was followed, using interviews and field recordings but going a step further and performing a creative recording of the sounds taken from an olive tree as well recordings with cultural content in order to produce the soundtrack of the installation.

A critical point for this project was that the work would have to return to the local community, from which it was derived. Part of a composer’s or sound artist’s function is to investigate the community, find the important sounds of a culture and highlight them through their work.



Figure 6 Connecting the boxes

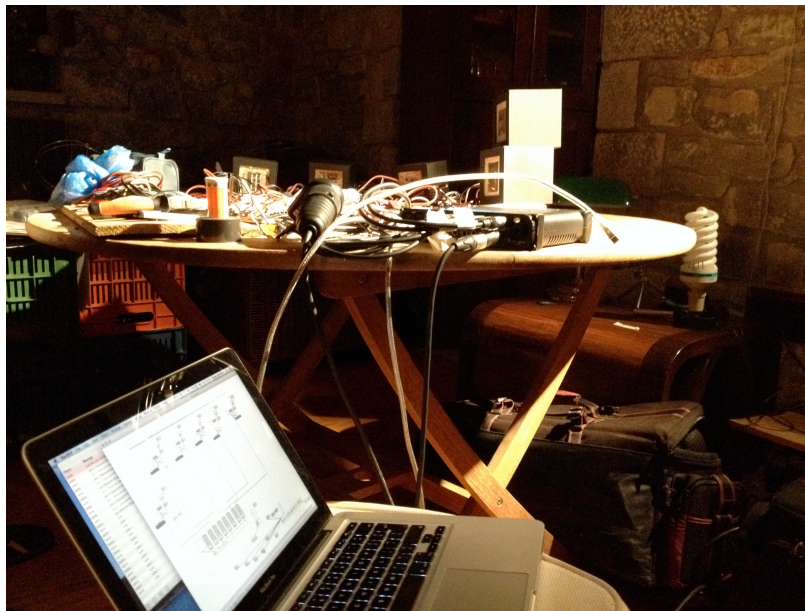


Figure 7 Testing Arduino



Figure 8 Boxes on the tree at Sellasia



Figure 9 Different setup for Cacoyiannis Foundation

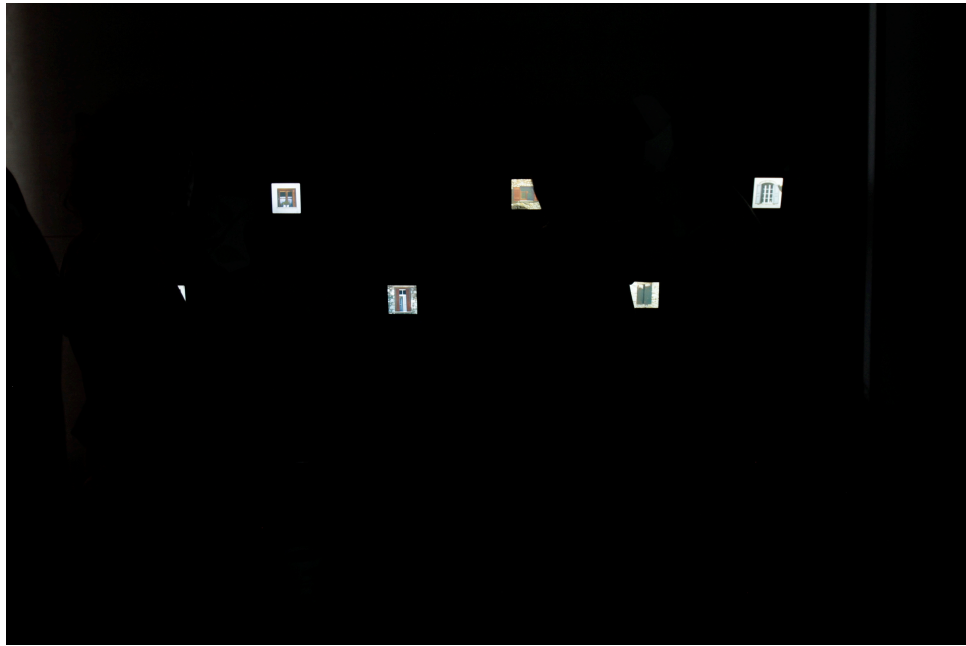


Figure 10 Boxes light up



Figure 11 The box in detail depicting a window from the village



Figure 12 Entrance to the room.

3.3 Olympic Games

Year of composition: 2014

Format: Stereo

Duration: 14:14

Acousmatic storytelling

The most important thing in the Olympic Games is not winning but taking part; the essential thing in life is not conquering but fighting well.

Pierre de Coubertin

3.3.1 Context

Olympic Games is a sonic journey through the values of Olympism with the objective to create a recorded story based on the idea of praising and promoting the values of the Olympic Movement, setting out from the finest epitome and most popular expression of it, the Olympic Games. The main question addressed through the work is how different agents of narration (taken from different audio recordings from different times and years) could be utilised and become a homogenous form of *acousmatic storytelling*.

An additional intention for this work is to enrich the field of acousmatic repertoire in respect to themes as well as to broaden it since it would be the first time in the history of the field that a work with a theme regarding the Olympic Games and its history, and values would be composed.

My artistic aim is the representation of values that are—or should be—related to everyday experience. The aim of the piece is to transmit a message based on the three main values of the Olympic Movement: *Excellence*, *Friendship* and *Respect*.

According to the Olympic Charter the Olympic Values have the following context:

Excellence: In the Olympic ideal, this value refers to giving one's best, on the field of play or in life, without over-emphasising comparative performance yet still being determined to reach one's personal objectives. It is not only about winning, but also participating, making progress against personal goals, striving to be and to do our best in our daily lives and benefiting from the healthy combination of a strong body, mind

and will.

Friendship: Men and women are at the centre of the Olympic Movement, which encourages links and mutual understanding between people. This value refers to building a peaceful and better world through solidarity, team spirit, joy and optimism in sport. The Olympic Games inspire people to overcome political, economic, gender, racial or religious differences and forge friendships in spite of those differences. For athletes, this means forming life-long bonds with their teammates, as well as with their opponents.

Respect: This value represents a principle that should inspire all those who take part in Olympic programmes. Respect for oneself and one's body, respect for one another, for the rules as well as for the environment. It refers to the fair-play attitude that athletes should have, and to their commitment to avoid doping.

The particularity of the *Olympic Games* in relation to the other works of this portfolio is that there is no story needing to be told. The story is created by unfolding segmental scenes and vignettes and in that sense could probably be characterised as poetic.

3.3.2 Structure, Process and Material

The hybrid nature of the compositions in this portfolio demands a variety and diversity of sonic materials and that applies to *Olympic Games* as well. Verbal narration is necessary together with sonic material forming the basis for an imaginative sound world. In *Olympic Games* as well as in *Alexandros* archival recordings were used.

Research was carried out in the online archive of the Olympic Museum in Lausanne, Switzerland in order to start collecting the material for the piece, including speeches of both presidents of Organising Committees of past Olympic Games and the president of the International Olympic Movement. The process started with me collecting the verbal narration elements, which would later be edited and be subjected through a process of selection as well as sound processing. The spoken material created the storytelling's initial framework on which the whole composition was based.

The material used for the creation of *Olympic Games* is divided into the following categories:

- **Archival/historical recordings:** In the past, I have been employed by two Organising Committees for Olympic Games (Athens 2004 and London 2012) and that is how I started the familiarization with Olympic values. Thus, I requested that the Olympic Museum grant me access to audio recordings from those Olympic Games I had worked for especially covering both the opening and closing ceremonies. The reason for that was that during the ceremonies the Olympic protocol includes speeches that underline the values of Olympism together with other spoken material extremely valuable for the process of putting together a verbal storytelling and creating the characters of my story. I also asked the Museum to access material from Berlin 1936 and Munich 1972 Olympic Games. I received a special permission and credentials to enter the online archive in order to find the excerpts I needed, which later would form the narration for the project. The material selected from London 2012 Olympic Games for the creation of the verbal story was comprised of excerpts from the speeches of Lord Sebastian Coe who was the President of the London 2012 Organising Committee and Dr. Jacques Rogge, President of the International Olympic Committee from 2001 to 2013. Both their talks in the Opening and Closing Ceremony of London 2012 Olympic Games focused on the values of Olympism. The material selected from Athens 2004 Olympic Games to be used for the verbal story consisted of a variety of female voices from the Opening Ceremony giving information about the history of modern Olympic Games, the ancient Greek Olympic Games, as well as the welcome to the athletes and their entrance in the Olympic Stadium of Athens during the Opening Ceremony.
- **Field recordings:** As I attended the Opening and Closing Ceremonies of London 2012 I had the opportunity to make field recordings of those events documenting the soundscape and the atmosphere at the Olympic Stadium. I also used “found” field recordings discovered in the Olympic Museum Archive mainly from Athens 2004 Olympic Games. The intention was to collect as much sonic

material as possible, which would convey to listeners the sense of a place one gets as a spectator of such a huge event. That was my attempt to provide an imaginative journey of personal presence and participation in the Olympics. It is possible to trace here a parallel with *Alexandros* in the reason for using raw field recordings: to provide a virtual sense of a place and intimacy without necessarily having to have experienced the actual place.

After gathering the material the next step was to classify and edit it as follows:

- **Ambience**, including crowd sounds and applause.
- **Olympic Hymn** in instrumental version composed by Greek composer Spyros Samaras for the 1896 Summer Olympics in Athens. There is a consistency here with *Alexandros* where the national anthem of Greece was used.
- **Bells** taken from London 2012 Opening Ceremony symbolizing a universal “calling” of humanity.
- **Timpani and percussive sounds** reflecting metaphorically a pulse, pace and heart of athletes.
- **Traditional Greek bagpipes** attempting to create a bridge between ancient Olympic Games and the contemporary era.

The content of the verbal narration is based on:

- **The three Olympic values** of *Excellence*, *Friendship* and *Respect* expressed in the fragments of speeches of the presidents of International Olympic Committee and London 2012 Organising Committee/
- **Female voices** of Athens 2004 Opening Ceremony providing historical information and welcoming the athletes to enter the Olympic Stadium.
- **Berlin 1936** Olympic Games and Hitler’s Olympic Games opening speech.
- **Munich 1972** Olympic Games massacre.

The characters of the story are: Sebastian Coe, Jacques Rogge, Adolf Hitler, Jesse Owens's broadcaster (unknown), John McKay, the astronauts of the International Space Station.

As in *Stories of a Tree* there is no need for one "protagonist" or a "hero" but rather characters function as a group transmitting information and interacting with the composed sonic world. In that way characters are amalgamated into a single unit (2.2.2). The narrative point of view is therefore a combination of third and second person (especially when the speeches are addressed to the athletes).

The plot of the piece is based on four scenes of narrative. Three scenes that celebrate the values of Olympism and one articulating the dark side of human nature. For that reason I chose to create two interruptive scenes to rupture the unfolding of the storytelling as acting as "sonic flashbacks" (2.2.5) allowing them to function as a link between the different sections of the piece. Two stories would serve that purpose: the Berlin 1936 Olympics and the voice of Hitler opening the games and the Munich 1972 massacre when eleven Israeli Olympic team members were taken hostage and eventually killed along with a German police officer by the Palestinian group Black September. The latter is expressed in the piece by the voice of journalist Jim McKay announcing on TV the sad outcome of the operation.

The piece is divided into four scenes as follows:

0:00 – 04:46. *Introduction – Heritage of Olympic Games.* This section can be further divided into four subsections. The first is the opening with an abrupt gesture based on transformed percussive material and voice, evolving with combinations of percussion and stuttered voice fragments. Here the story is focusing on the revival of the Olympic Games by Pierre de Coubertin and Dimitrios Vikelas in the late 19th century. A percussive-like phrase comes to its peak in 0:38 where the untouched recording of a couple is chatting just before the starting of the Opening Ceremony of London 2012 Olympic Games, functioning as a flash-forward scene interrupting the storytelling with material from London 2012 Olympics soundscape. The scene stops suddenly at [0:50]

allowing for the introduction to continue (Audio Example 7). A beating sound imitates heartbeats at [0:58] and the agony of the ancient athletes is at the centre of attention. This ancient call, the heart beat is leading to the phrase “3.000 years ago” at [1:14], which is the second subsection of the scene. This subsection is enriched with material based on crowds in stadium recordings and the transformed sounds of a children’s choir. This is a conceptual bridge between the contemporary and the ancient Olympic games symbolising a great heritage, which is still alive. At [1:26] a stuttered glitch sound is a flash-forward sound, which will form the basis for manipulation in a future scene. At [1:57] the third subsection starts and at [2:01] the phrase ‘in the late 19th century two men in particular had a dream’²⁹ is repeated flashing-back the story to the starting. At [2:35] the fourth subsection starts with a cadence in A (E-A is heard [V-I]). At 3:05 the voice of Sebastian Coe³⁰ one of the recognisable characters of the piece makes its appearance in the background. At [3:27] the opening gesture again leading to the note E followed by material that will be introduced in scene three (entitled Dark forces-Grief) and various granulations of the presenters, the voices of whom will be heard at 03:51. Immediately after the presenter’s voice appearing in both French and English a tonic pitch appears in A together with voice manipulations (granulations) and a phrase that recalls oriental-like music traditions which is repeated again but with a richer spectrum in 04:21. The scene ends with granulations of the voice.

04:46 – 07:26. *Inspiring values.* Sebastian Coe opens the scene stating the phrase “*in every Olympic sport there is all that matters in life*”, the material here is percussive and voice fragments as in the previous scene. A high glitch sound together with an iterative bass is following the phrase to run faster, to jump higher to be stronger symbolising the Latin hendiatri *altius, citius, fortius* (which is the Olympic motto) at [6:00]. The high glitch sound becomes rhythmic at [6:17] symbolising the rhythm athletes need to develop during competition and also leading to Jacques Rogge³¹ another of the piece’s characters. The scene ends with an F-sharp low note, which is also the pitch basis for the next scene.

²⁹ The phrase was taken from audio recording of ATHENS 2004 Olympic Games opening ceremony.

³⁰ http://en.wikipedia.org/wiki/Sebastian_Coe

³¹ http://en.wikipedia.org/wiki/Jacques_Rogge

07:26 – 12:19. *Dark forces-Grief.* Here the material originated solely from historical recordings of Hitler's voice during the 1936 Berlin Olympic Games. The manipulation was spectral (blurring, bin shift, gate & hold) and tried to extract pitch from Hitler's voice as well as retaining the intonation contour. The resultant sounds, even though mainly inharmonic, are based around the note F. At [7:52] the white noise from the recording is introduced pitch-shifted preparing for Hitler's voice about to appear. At [8:26] the voice of Hitler in the background functions as a flash-forward sound for the voice to come in at [8:29] (Audio example 8).

At [8:50] the historical recording of a broadcast of Jesse Owens' run in 1936 Berlin Olympic Games is presented and at [9:06] the iterative sound of the first scene reappears with a pitched sound in B as a flashback to indicate the strength and excellence of Owens. At [9:31] descending sounds prepare the listener for the sad news of the second subsection in [9:47]. The voice of journalist Jim McKay relates a key moment in the 1972 Munich Olympic Games and his phrase stops at [10:00] with the descending voice of a child and a silence of six seconds, emphasising the disastrous news at [10:12]. At [10:40] a grief section starts with combinations of the notes B and G and D as well as descending voices of children. At [11:57], transformed (granular and pitch-shift) percussive sounds from the starting appear again attempting to lift up the heavy mood.

12:19 – END. *Harmony and Friendship-Message from space.* The last gesture of the previous scene ends with rhythmic pattern at [12:19] indicating again a flashback to the rhythm and strength of the athletes and the values of Olympism. At [12:49] the sound of the cauldron of the Olympic Flame of London 2012 Olympic Games is introduced together with voices from the crowd in the Olympic stadium. At [13:21], the voice of Sebastian Coe appears again and is combined with percussive granulated sounds and at [14:50] the message from the International Space Station from Athens 2004 Opening Ceremony is heard.

The technique of convolution was used as a means of connecting voices with the soundscape elements found in the Opening Ceremonies of the Olympic Games. The

technique of consonant isolation is also used here as in *Alexandros* (3.2.3) and then convolved with other sounds in order to retain a consistency of the voice in relation to the composed sound world. The granulations for *Olympic Games* were made with SuperCollider software (Figure_SC Granular). Moreover, all materials have been subject to granulation and brassage manipulation. Pitch-shift, filtering, reverb and FFT manipulations were applied to all sounds in order to create complicated textures and/or themes.

A storyboard was also created in *Olympic Games* which helped the organisation, division and assignment of the composed sonic worlds within the respective scenes of the work. After the construction of the storyboard, the types of sound sources for the various scenes as derived from the three categories of the material (verbal stories, field recordings and archival recordings) were segregated according to their respective sources in order to form the plot of the storytelling.

Summary

In *Olympic Games* the elements of flashback and flash-forward were utilized extensively.

Overall, it turned out that the notion of “character” was also present during this composition but in a different context. By retaining a balance of the illustrative (expressed by the composed sound world) and the informative (expressed by the verbal story), the illustrative and informative could be seen as two additional characters in the work.

Despite the fact that *Olympic Games* did not include interviews, its methodology was similar to the one used in *Alexandros* especially with regards to the organization of the material using a storyboard, a practice that became part of my *modus operandi*.

Olympic Games Structure



Figure 13 *Olympic Games Structure*

3.4 The Golden Walnuts

Year of composition: 2014

Format: Stereo

Duration: 11:08

Acousmatic storytelling

“If you want your children to be intelligent, read them fairy tales. If you want them to be more intelligent, read them more fairy tales”

Albert Einstein

3.4.1 Context

The Golden Walnuts explores the process and possibilities of composing an acousmatic storytelling for children. I realized that there are numerous examples of instrumental music created for children but very few in the acousmatic repertoire.

The story chosen for this project written by Christos Boulotis, a contemporary Greek writer of children’s fairy tales, has the original title: *The three golden walnuts*. It would be valuable for the purpose of this thesis to analyse the content of the story in terms of what the author intends to transmit through his story.

The fairytale talks about three walnuts that were brothers and found themselves upon the Christmas Eve table. The first had a vivid imagination, the second was bold and fearless and the third said “no” to everything. The daughter of the house had painted them gold for the festivities and put them in a bowl. The three walnuts kept casting fearful glances at the “savage-looking” nutcracker that lay beside the bowl. The bold and fearless walnut had the idea to run away. The one who had imagination agreed but the one who said “no” to everything disagreed. The other two won the day and all three started rolling back and forth until the bowl tipped over and they landed on the floor and tumbled down the stairs reaching the door which was half open and slipped out into the night. The imaginative walnut then said that perhaps they were stars once and fell to the

earth but simply do not remember it. He continued that maybe they could turn into stars if they tried hard enough. Following this thought he said that before turning into stars he wished they could enjoy a Christmas on Earth and become part of the festivities. An idea then sprang into his head: the most wonderful thing of all would be if they turned into children, if only for a little while, for he had heard that grown-ups had invented Christmas especially for young people. So they decided first to become children and then stars.

Once more, two voices spoke louder than one and the three golden walnuts had no need to experiment with magic tricks. It was enough that they had made their minds up to be children, and in a moment it was done. They had chosen a lucky day, of course, for every Christmas Eve whatever wish a walnut makes comes true. It is just that most of them do not know this and that is why they stay walnuts all their lives. So, they woke up on Christmas morning in a bed and during a single day they experienced all the joys that children do. Around midnight the three golden walnuts changed from children into stars and ever since they have been shining in the heavens.

The fact that the three golden walnuts are painted gold is significant because it means they are chosen, they are different, and they are special. And from a child's perspective this is very important because children feel special and chosen as well and this is what parents aim to do—to make their children feel special. Also, the tale transmits and underlines important values and ideas such as democracy, the power of majority, aspiration in becoming better and better everyday and to evolve, developing oneself constantly, like Nietzsche's super-human which constantly exceeds himself animating the tension of the phrase: become who you are.

Having this particular story as my theme it was necessary to collect sounds that would relate to the context of an acousmatic storytelling addressed to children, and which would form the basis for a composed sonic world.

The key sound material of the piece is outlined below:

- **Walnuts:** Recordings were made of three walnuts played with in the palm and bounced on a table as well as gestures in a bowl full of walnuts.
- **Fireplace:** Recordings of a fireplace were made with the intention to transmit the old sense of the storytelling process, when people were gathering around the fire to tell and listen to stories. The sound of the fire would be also possible to function as an intimate sound for children.
- **Glasses:** For the creation of pitched sounds various recordings and manipulations of glasses were used.
- **Author's voice:** Christos Boulotis' voice was recorded at his house in Athens. Several takes were made of him reciting his own fairy tale and then the best version was selected. The author was given no direction in the way he would recite the text, rather he was left alone, to express the meanings and emphases he thought were important to the story.

The Golden Walnuts is not divided into different sections structurally, rather it should be perceived as a continuous storytelling process of simultaneity in narrative between the composed sonic world and the verbal narration.

The ascending pitched motion following the introductory gesture at [0:20] functions as metaphor of a journey from Earth to the stars (Audio Example 9). At the end of the piece at [9:50] the pitched material is sliding upwards very subtly, mimicking the protagonists of the story having reached their destination, which was the stars. At the same time, pitch-shifted versions of the recordings of walnuts (with three delay lines corresponding to the three characters) are heard (Audio Example 10).

Among the issues to be considered was the creation of sounds that would reflect the minds or the ‘voices’ of the walnuts in an allegorical way. I considered the creation of leitmotifs reflecting each of the three characters of the walnuts rather, I created an intense sound world in order to drag and immerse the listener into the utopia of this fantastical story of walnuts that want to become children and then stars. The voice of the author/narrator carries on at almost the same pace modulated with some expressive inflections, while the composed sound world also carries on largely at the pace carrying various layers within it, creating an underlying rhythmic flow. This sonic character is potentially suggestive of being inside the bowl of the nuts as well as being part of a gathering around a fire.

At [9:48] is the last instance of the author’s voice followed by more than a minute of sound allowing for the story as a whole to be “installed” in the listener’s mind triggering thoughts and feelings regarding the experience they just had.

I intended to create the feeling of a “little person” who is overwhelmed by the story, the sounds, and the story’s moral implications. A different aim was for the adult listeners to feel like travelling back in time, back to childhood, by virtue of the content of the story, and the intense sonic environment signaled by the strength and the sense of scale in the sonic gesture occurring at the opening [0:20] is repeated, sometimes transformed at various stages of the work. I have used this incredibly powerful sound world in order to evoke the sense of diminishing one’s sense of bodily scale and submitting to the tale and to the sense of childhood vulnerability.

Summary

The notion of character dominates *The Golden Walnuts*. The author/narrator is crucial but the central focus is on the three walnuts and the sound world escorting them. The role of a composer in a piece like that is like the one of a producer of an opera or a play who is facing the challenge of a given content and material, but who also has to invent a context around the characters in order to give depth to the story. The overall compositional approach is characterised by its simplicity because it is a work addressed

to children.

3.5 The Pain(t)

Year of composition: 2014

Format: stereo

Duration: 06:10

Acousmatic storytelling

“Of all writings I love only that which is written with blood. Write with blood: and you will discover that blood is spirit”

Friedrich Nietzsche, *Thus Spoke Zarathustra*

3.5.1 Context

The Pain(t) is the only work of this portfolio which explores the idea of poetry as a basis for acousmatic storytelling. The poem on which the piece is based is entitled *The Paint* by Alexandros Panagoulis written while imprisoned at Boyati military prison³². The piece is an aftermath of another work of this portfolio, *Alexandros*.

3.5.2 Process, Material and Structure

The methodology for collecting sonic material was different from the one used in the other pieces. The composed sonic world was taken from the vast library of sounds created during the compositional process of *Alexandros*.

Language can become a barrier for transmitting verbal stories in an audience who do not share a common native language, since the content of the story being told is vital for the comprehension of the work. In *Alexandros*, in order to overcome that language barrier, I presented the work with English subtitles to non-Greek speakers. In order to avoid resorting to a visual element, I decided not to do the same with *The Pain(t)*. For the creation of the verbal narration I recorded two male voices in the studio reciting the poem in two languages respectively; English and Greek, with me reciting the Greek part of the poem while my peer, Andrew Hill, recited the English. The reason for that

³² Boyati (Greek: Μπογιάτι) is an area in Northern Athens where Panagoulis was imprisoned from November 1968 to August 1973.

parallel selection of material was the fact that I believed that would be a way to overcome the obstacle of the language of the poem being Greek at its original form by exploiting the opportunities offered by the stereo format of recorded sound. The aim from the beginning was to create an acousmatic storytelling in a way that transmits one language per loudspeaker. Also, the recitations were whispered to the microphone in order to transmit on the one hand the fear of the prisoner telling something without getting caught as well as to establish an intimate relationship with the listener.

The pitched material heard in the piece is based on de-noising and isolating processes of recordings of departing/arriving trains, which have been pitch-shifted/vari-speeded many times. Also, metro train doors as well as indoor soundscapes of metro stations have been used in the mix. Lastly, I recorded a stone thrown on a concrete wall of my basement in my house in Athens.

The Pain(t) is structured and divided into seven scenes as follows:

0:00 – 0:35. Scene 1 is introduced with a distant sound occurring in repetitive time intervals (Audio Example 11). This sound is based on a recording of a stone thrown on a wall with the intention to represent the walls of the prison within which Panagoulis wrote the poem, as well as to link the sound with the first line of the poem. Right after the fifth throw at [0:31] the first line of the poem is heard: *I gave life to the walls* closing the first scene.

0:35 – 01:32. Scene 2 begins with a motif of two descending pitched sounds (notes G-sharp and G-natural) overlapping with a train door taken out of its original context, while a hint of a departing train is heard as well (Audio Example 12). At [0:42], a melodic phrase begins reaching its final destination at 0:59, the note C. Following the previous section, Scene 2 continues with a crescendo, which implies the note C and a closing reversed sound (note G) at [1:24]. At [1:28], the scene ends with the second line of the poem: *“a voice I gave them”*.

01:32 - 01:59. Scene 3 begins with an abrupt train door sound together with reversed sounds of train and people talking at the station and again the note C is heard followed by distant sounds, train-brakes that have been heavily transformed. Right after that, very high short repetitive sounds lead to the third line of the poem: *“more friendly so they would become my company”*.

01:59 – 02:34. Scene 4 starts with the stone thrown at the wall together with the short, high-pitched sounds introduced towards the end of Scene 3. The scene ends with the fourth line of the poem: *“and the guards asked where they could find the paint”*.

02:34 - 3:31. Scene 5 starts with the stone, the train door and the note C followed by a departing train which introduces a short glissando to the pitched sound. At [3:26] the fifth line of the poem: *“the walls of the cell kept the secret”*.

03:31 – 03:56. Scene 6 is a sonic blend of train door, note C, people talking in the station and departing/arriving trains leading to the sixth line of the poem: *“And the mercenaries searched everywhere but paint they could not find”*.

03:56 – END. At [3:56] the repetitive stone returns and gradually becomes more frontal and close to the listener until [4:34] where it is heard at its closest proximity (Audio Example 13) leading to the final phrase and scene of the poem: *“because they did not think for one moment that they should search in my veins”*.

The Pain(t) does not share many elements with the other pieces of this portfolio in the way storytelling unfolds. Simultaneous narrative is one of the basic elements of storytelling in the piece, but not between verbal narration and composed sound world, but as a parallel dual narration in English and Greek transmitted by the left and right channel of the stereo format respectively. This parallel dual narration is related to a composed sound world, which seems to unfold on its own. Storytelling elements found in previous works here have different functions. Characters are not revealed through verbal narration but through the sounds heard. The repetitive stone introduced in the beginning of the work travels throughout the piece in a journey, covering a spectrum

between distance and proximity. The first stone at the opening is heard as being very distant and alien while the last time the listener hears the stone at 04'24'' is very close and intimate. This evolution, although basic, represents the character of Panagoulis as part of the plot of the piece. Of course it also evokes and symbolises the wall of the cell but it is mainly a sonic character that is related to the listener developing a relationship spanning from being distant to intimate. The listener hears the sound as being sourced by human action, ergo a character. The narrative perspective is in first-person.

The The Pain(t) Structure

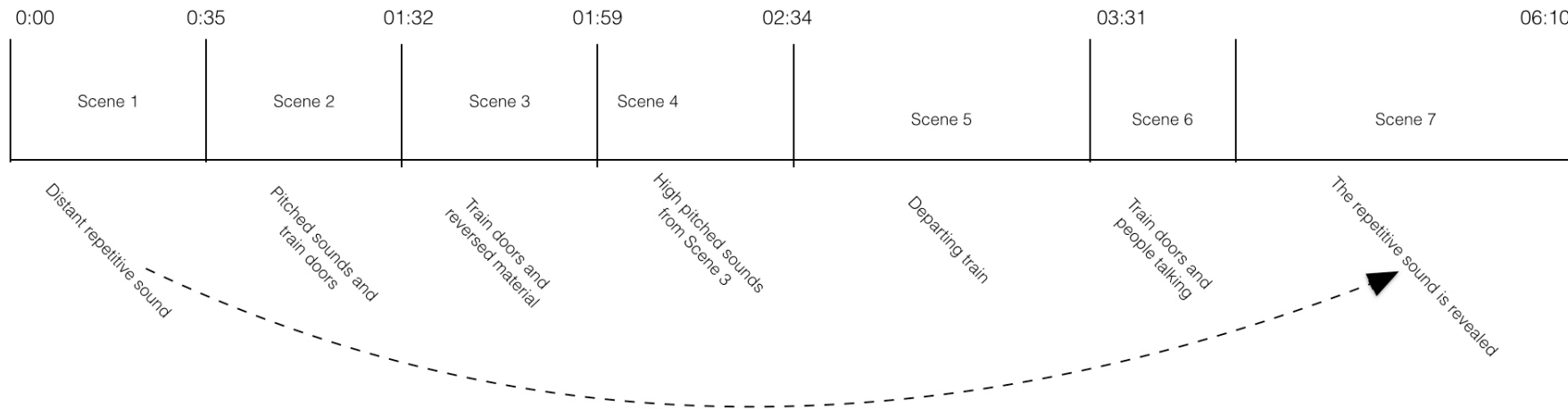


Figure 14 The Pain(t) structure

Two narrators present the storytelling whispering simultaneously, but listeners are not sure they are characters within the story. The first-person narrative conveys in a direct way the inner, deep thoughts of the poet as well as Panagoulis's brutal experience of being imprisoned and tortured. He is turning the walls into his friends and company in order to overcome the difficulty he has been put through. The listeners are not aware of "now" or "then" or "when" due to the fact that the narrative time is ambiguous and the sonic world is one of trains, which at first sight (or hearing) seem unrelated.

The initial repetitions of the distant stone are an attempt to create expectation as well as patience for those hearing the story before it begins. As said above the stone sound is approaching slowly while at the same time verbal narration (in two different languages) starts to emerge and unfolds together with sounds evoking memories of trains and train stations. As in the other works in this portfolio, an advantage of the recording medium is exploited in its capacity to transmit parallel sonic information, creating different images and remembrances in the mind of each individual listener.

Summary

The concept of simultaneity in narrative is the basis for *The Pain(t)*. The listener experiences the stone thrown on the wall and its journey from distant space to frontal, close space, the parallel verbal narration in two different languages as well as the sonic world deriving from the Athens Underground.

The time scale of the poem changed radically. Normally, it is a twelve-verse poem which, when recited, would not take more than one minute of duration to complete. Slicing the verses and attaching them at the end of long sonic phrases expanded the duration and the feeling received by the reader from the text alone, immersing the listener in a long sequence of incidents and a more prolonged storytelling experience.

Coda

This exegesis has addressed the influences and issues in developing an approach to *acousmatic storytelling*. This project has offered a means to discover my personal voice in the field, which has involved putting aside notions of working with absolute sounds. Instead, my artistic imperative centres on the spoken word as verbal narration for telling stories in conjunction with a composed world departing from the heritage of acousmatic music.

During the course of my research I developed an interest in making interviews in order to form the content and some aspects of the structure of these story-based pieces. That the listener should relate to this content as ‘stuff of everyday life’, be it cultural or political, is an important motivation. This is especially the case in *Alexandros* and *Stories of a Tree*. Since the beginning of my research, I became less interested in exploring spectral attributes of sounds and more aware of the importance of creating a hybrid drama, and thus an acousmatic storytelling form. Different ways of creating works were deployed. In *Stories of a Tree*, for example, I tried to create an acousmatic storytelling in the form of a site-specific installation, sensing that there is something in the community that needs to be outwardly expressed.

In the process of creating *Alexandros*, *Stories of a Tree* and *Olympic Games* I realized that my practice has much in common with that of historians. This is not the central point of my research but rather it is a finding resulting from the process of collecting material. Historical recordings and archival research inform my compositional methodology, as in the case of *Olympic Games* and *Alexandros*. In one sense, then, I do see myself as an historian and journalist. On the other hand, the portfolio also contains pieces that are not found normatively in the repertoire of acousmatic music. *The Golden Walnuts* is an attempt to create an acousmatic storytelling for children, an acousmatic fairytale by retaining also a link with the creator of the story by using his recorded voice as the main narrator. In *The Pain(t)* I tried to offer the listener a different experience of a poem by deploying a parallel narration in two different languages.

My main intention, which is a common thread in all the works of the portfolio, is the intention for the pieces to be a trigger of memory for people familiar with the stories told or to ‘create’ memory for those who are not familiar with the particular stories. In my works I give a form to the story itself, creating something that did not previously exist and a newly animated expression of the story. A common thread connecting all of the pieces of this portfolio, is the driving force of sonic experience incorporating verbal narration, field recordings related to a place, and cultural sound icons brought together in the studio via sound recording in order to create these new versions of stories. Furthermore, at the heart of my practice is the technique of interviewing people in order to build a narration, supported and made possible by the relationships I develop with them and/or with the community. For my work, memory and listening are very important. As interviewer I provide an opportunity for the narrator to recall events, convey details and to reflect while I am listening. In the case of archival material and/or the recording of a fairytale or a poem, memory may be an important ingredient in the imagery evoked, but it also emphasises the way recording enables a kind of ‘time travel’ for sound, bringing past events back into the present and allowing the construction of hybrid combinations of past and present.

As a creative artist I ruminate on the intellectual, the cultural and the broader meanings of how it is I am doing my practice. In a way I am joining up the dots of intellectual and cultural ideas and my own practice. Yes, my own practice is crucial, but I am also creating an appropriate frame for that. I realised that I am thinking about acousmatic storytelling not solely as a vehicle for the fantastical, gritty, intensely detailed timbres of acousmatic music, but something closer to human experience. In that sense I believe that acousmatic storytelling could be seen as a new medium of historical representation. Whilst incorporating and relying on the specificity of language, the approach I propose goes beyond it by combining language with manifold structures of sound, which finds a commonality of expression through musicality. This widening of the concept of what acousmatic art can achieve can be taken as a model for the reinvigoration of the genre. At least this is what I aim to do.

Panos Amelidis
Croydon, February 2015

Appendices

Appendix I: Software and Recording equipment used in composition

OPERATING SYSTEM	SOFTWARE	FUNCTIONS USED
Mac OS X Lion (10.7)	Logic Pro 9	Editing, mixing, panning, amplification
	Logic Pro 9 plug-ins	Space designer (reverb), delay designer, modulation (chorus, ring shifter)
	Various external plug-ins	Destroy FX, Voxengo's GlissEQ, Waves (doppler), time (FilterWarper, Granulator, Brassage), pitch (Frequency Shift), Filters (Vocoder)
	Cecilia4	granulator (live improvisation with controllers interaction)
	SuperCollider	granular 2.5 patch by Nobuyasu Sakonda (live improvisation), Munger
	Max5	Internal routing and recording of improvisations
	Soundflower	sonogram analysis, spectral filtering, pitch-shifting/time-stretching, pitch-bending, cross-synthesis.
	Audiosculpt	sound samples editing, loop creation.
	Audacity	convolution, pitch-shifting/time-stretching convolution.
	SoundHack	convolution.
	FScap	noise reduction, hum removal.
	iZotope RX2 Advance	filter banks, spectral bin shift/Blurring/Drone Making/Gate&Hold.
	SoundMagic Spectral	
EQUIPMENT	FUNCTIONS USED	
Tascam HD-P2	field recordings and interviews	
Tascam DR-680	field recordings and interviews	
MICROPHONES		
DPA-4060	field recordings	
AKG 170	interviews	
Rode NT4	field recordings	

Appendix II: English Translations from Greek

Alexandros

Characters

Alekos: Alexandros Panagoulis

Brother: Stathis Panagoulis

Verivakis: Leftheris Verivakis

Author: Panos Amelides

0:00 – 3:37. *Introduction – Consolidate report*

Panagoulis

I was born in Athens in July 1939.

Verivakis

The day of his death my phone rang around 5 or 6 o'clock in the morning.

Author

Tell me about that day, how did you hear the news? Were you in Athens?

Brother

Yes, I was in Athens; a friend rang me about 5.30-6.00 in the morning and I went to the place where the incident happened, very close to where we are now at Vouliagmenis avenue.

Brother

In 1965-66 he started his service in the Greek army. When the coup happened on 21 April 1967, he became a deserter because he didn't want to serve the regime of the junta.

Brother

He was lively, naughty and from his early years in secondary school he began getting involved with politics.

Verivakis

So, before we came across this fiasco of the 21 April 1967 coup, we were frequently talking about a dictatorship about to come.

Brother

He was the only prisoner who was in complete isolation, for five whole years, from August 1968 until the amnesty Papadopoulos gave in August 1973.

Author

Tell me a bit about your feelings regarding the failure of the attempt. What were you thinking? About your brother and what would have happened to him?

Brother

I had mixed feelings. First of all we believed that if the attempt was successful, the junta would have come to an end.

Panagoulis

I was born in Athens in July 1939

Brother

His death as we all know happened under unclear circumstances on 1st May 1976.

3:37 – 10:21. *Preparing the attempt*

Panagoulis

Of course I was aware of facing death penalty in case I was arrested. Because, being a deserter in the army refusing to serve the junta immediately after the coup of 21 April 1967, I knew that for the crime of desertion I was facing death penalty.

Brother

He had a great adventure; he went abroad, went to Cyprus. In Cyprus he was also pursued by the junta. He was hiding for 6 months and was hosted by the Cypriots.

Veryvakis

So, when Panagoulis went to Cyprus he found guns and he returned to Greece. And this is what differentiates him from others, the lazy ones hiding in Europe. He returned to Greece because he was serious about it. This is the element or at least one of the

elements, which made him unique, in regard to his sayings and his actions. He was serious about resistance.

Brother

He also believed that in order for the junta regime to fall, a hit to the head, the leader, was needed. Because he thought that this would immediately make the junta fall. On the 13 August 1968 an attempt against the leader of junta, Papadopoulos, took place. Unfortunately it failed.

Veryvakis

The leading persona or in other words “the hero”, moves the threads of history in specific historical moments. Back then, the basic hero-figure was Papadopoulos. For them.

Veryvakis

He left, went back to Cyprus, went to Italy, made various connections, and on the summer when he was back to Greece for third time he told me: “OK, attempt” against Papadopoulos.

Brother

We believed that if the attempt were to be successful, the junta would have fallen because of the fact that the generative mind of the junta was Papadopoulos. He was everything for them. Unfortunately, the attempt failed, Alekos got arrested.

10:21 – 21:01 *Outside Greek Parliament*

Author

I am in Athens, in front of the monument of the Unknown Soldier, in Syntagma square. Before me the two guards, members of the Presidential Guard, are guarding the monument. Behind the monument the Parliament of Greece, is the temple of Democracy.

12:01 – 15:18. *The arrest*

Panagoulis

From where I finally had to detonate the bomb there was no good visibility resulting in the failure of this attempt. After the explosion I ran into the sea, swam under the water for a little while and then I went out on the rocks where, doubled up to avoid someone seeing me from the side of the road, I ran for a distance of about 100 meters, with the intention of reaching a specific point and getting on a motorboat that would pass to

collect me at a prearranged time. I couldn't make it on time, because policemen were moving from all directions so, quickly, I hid under a rock.

Veryvakis

In the end, he had no way out. Yes, he was a good swimmer but given that they would react in some way, either by being lucky or due to the good planning they might have, it was very likely that he would be arrested, as he was.

Panagoulis

They led me, pushing me inside a car. Present also were the Head of Security Tzevelekos, the General Secretary Ladas, and they all were hitting me with their hands asking me to reveal where my accomplices were and what were their names.

15:18 – 16:13. *Transition 1*

16:13 – 20:16. Syntagma Square. The tortures

Panagoulis

While in prison, I was not a prisoner but rather “built in the wall”, I was sentenced to be built in the wall.

Their principle methods were punches, kicks, tying me to the floor, with a constant tirade of bystanders who then began flogging, beating me with batons on soles of my feet. And then they hung me on a bar they had in one of the interrogation rooms, where they left me hanging for three and a half hours, lashing me with a cord.

That was repeated three or four times, when I reached the point of being in a state of unconsciousness due to inability to breathe. Because when you find yourself hanging it's really difficult to achieve the natural movement of the chest in order to breathe.

Even when they tied my legs to the bed, I was rushing on them because I think that the best way to overcome an interrogation is to make them beat you without a system. Biting without a system brings fainting which functions as a redemption and fainting provides new power to continue... to continue and keep the stand needed during interrogation.

On the third day, they would pass a fine metallic needle into my penis, my urethra, and they were heating the exposed tip of the needle with a lighter.

20:16 – 20:46. *Transition 2*

20:46 – 22:59. *A weird accident. Death*

Brother

His death as we all know happened under unclear circumstances on 1st May 1976.

Brother

It was a strange car accident, meaning one cannot say that it was clearly an attempt against him nor can we say that it was purely an accident. There might be something completely different about it.

Veryvakis

The facts however—and with the help of the intentional indifference displayed by the authorities—showed that the impact happened after the diversion of Mirafiori did not happen on its own.

Veryvakis

The day of his death my phone rang around 5 or 6 o'clock in the morning.

Veryvakis

I answered the phone and it was his mother, Athina Panagoulis, saying “Lefteris, I am calling you because I was told that Alekos who had stayed last night at his office in Athens, is injured at Vouliagmenis avenue”. Confused as I was after being woken up like this I said “What do you mean by injured”? She said “I don’t know. I will go either to the hospital or to the morgue, they are confusing me the way they give me information and I do not know exactly where he is.” She meant his body.

22:59 – 25:03. *Transition 3*

25:03 – 29:02. *Obituary. His importance*

Author

Had anyone made any speech in the funeral? Was there an obituary?

Brother

No, we didn't let anyone. No obituary at all. I mean, who will speak about such a person, to say what? I think that certain people that have passed into history don't need those things. The best obituary was the presence of a vast number of people and especially the of the residents of Attica. And I believe from every Athenian family there was someone attending that funeral.

Brother

Alekos went down in history because of his attitude—from the time of his arrest until his release.

Brother

Because he was never subjugated although he was cruelly tortured while in prison. He did not say anything about his comrades and companions.

Brother

And the reason for going down in history and being still remembered by the Greeks is because of this attitude. For instance, his attitude in the military court, when he said that the most suitable "swan song" for a fighter of the Republic is the firing squad of tyranny.

Author

Tell me something, what is it that differentiates Panagoulis from others who resisted the junta?

Veryvakis

I will tell you one or two indicative things. While doing his military service he became a deserter since day one of the dictatorship. He was neither negotiating nor pretending that nothing was going on. He could have said that he was a soldier and couldn't do anything. When he came to my office I asked him "what are you doing here"? Let me recall what he answered... he said "haven't we said we would resist"? When I heard that the earth fell from under my feet because I new very well the military law, and basically he was putting himself in the position of facing the death penalty.

He didn't stay quiet nor he didn't go abroad and stay there. He went to Cyprus, he fought in every way he could and, anyway, he did what he did.

Author

Do we miss him today?

Brother

Tell you what—maybe he was lucky because with all this trash of our time, he would not have compromised. No one would take him seriously. So maybe he was “lucky” because he left young, glorious. Because with all this rottenness today, he would have become a joker given that he would have not compromised and I am telling you: he would not have!

29:02 – END. *At the grave*

Author

I am standing before the grave of Alekos Panagoulis.

At the First Cemetery of Athens. Trying to record what is around and on the grave. A photograph...(people are passing by interrupting author’s narration).

A candle lit, fresh flowers and a photograph of Alekos.

On the grave one can read the following text: “Alekos Panagoulis, fighter, was murdered on 1st May 1976, age 36”. Down at the grave I read: “Nemesis, do not forget. You should not forget. Do not forget”. This is an excerpt from a poem of Alexandros Panagoulis.

-THE END-

Stories of a Tree

Story_1 [2:44]

Mr. Ilias: I remember as a kid we were working and getting paid one *okka*³³ per day³³. Speaking about the period 1945-50 and earlier, we did not have big productions of olives; the amount of olives was small back then. Olive oil was very expensive. We were collecting olives with a bag. Sometimes people from other villages would come with mules and load olive oil to take away. It was very expensive because a pair of shoes would cost ten drachmas while the olive cost 35 drachmas per *okka*. We were exchanging goods; we were getting paid with olive oil not money. Olive oil was something like a reference of gold. So we were collecting olives with a bag, using a ladder to climb the tree putting them in the bag and then down and putting them in a sack. One worker was not able to collect more than 50 *okka*.

Mr. Yiorgis: My mother was smart and she had strewn a sheet below the tree therefore she could collect more olives. If you were a worker back then they would say to you to be careful not to break a twig. You were not allowed to break a twig.

Story_2 [1:22]

Mr. Ilias: We go now and to see the little olive tree and it's like seeing our children. Today we were digging with my son and we planted 150 trees. Tomorrow we will plant I don't know how many. That is why we stayed in our village and did not go. We liked hunting, the small amount of land we have and we don't like trouble. We have no boss above our heads. It's fine here! In the old days they were big landowners in the area and they had women workers and they would go below them as they were working to see... you know... what lies below their skirt... You understand? If the women would not do what the landowner "wanted" that would result in the women to losing their jobs. These things were not good.

Mr. Yiorgis: In our village, if the Greek-orthodox priest and the mother do not give their consent a marriage will never happen. In all the years I have been here I have

³³ Okka was an Ottoman measure of mass. 1 okka = 1.2 kg

known of only three people who have fallen in love. If you go around the area, in other villages, when the woman turns 14 years old they seize her like ravens do. Our village is quite, that is why they mock us.

Story_3 [1:39]

Mr. Yiorgis: They did not have money even for covering their basic needs. And when they were migrating they had two choices: either to receive a call from a relative or a friend who was already abroad or to register with a private company already operating in the area that was sending the women abroad to work as maids and the men to work as laborers. Just like in Belgium with the mines. And their parents were expecting the postman to whistle, bringing them a letter with one dollar inside.

I missed the natural landscape of my village. The green of American trees when you see it makes you terrified, because it is green but deep green, you are afraid when you look at it. Whereas here, as you are approaching Greece in the aeroplane, after passing Italy something is changing. After passing Corfu and mountain Menalo you feel like entering the palaces of Olympus. And finally when you are approaching our village and gaze at mountain Taygetos... at that moment you surrender just like a woman surrenders to the appetites of her man the first wedding night.

Story_4 [1:49]

Mr. Yannis: But even those of us who had not gone to war felt as if we were fighting. We were really suffering here. The guerrillas were coming and conscripted us. We had the guerrillas on the one side and the members of "Organisation X"³⁴ on the other. Which meant that everybody, all sides, were against us. One day the guerrillas would take us (we were 17 to 18 years old then) to cut off the telecommunications, the telephones. We would cut it off during the night. The next day the Army would take us to connect it again.

The Germans forced us to do military works in the area because they were expecting landings to happen here in this area, but they were tricked and the landing happened

³⁴ *Organisation X* was a paramilitary militia of the extreme right set up during the occupation of Greece by the Nazis (April 1941 – October 1944).

in Cecilia instead, while they were expecting it to happen here. Here we had Germans in our village and there was a big battle on 10 August 1944. The partisans attacked the Germans. They tricked the Germans; the fight took place here in the village of Sellasia. Over there, as you can see, was the German Headquarters and it was the only building left untouched. Most of the Germans were killed, or taken as prisoners and later executed. Yes, it was a big battle on the 10 August 1944 and later on 6 September 1944 the Germans left our village permanently.

Story_5 [1:56]

Yiannis: Those of us who have children here in the village don't want them to stay here. All of us want to help them end up somewhere else. No one in the village wants their children to fight for work all day and all night. My older son is starting to think about what he wants to do and the only thing he can do at the moment is to succeed in entering a military or police school, if indeed he will succeed. I don't want him to stay in the village. To do what here? To end up being like me? Fighting all day and night? Today, I woke up at 7am and now is 9pm in the evening and I haven't had anything to eat yet. I came here to buy cigarettes and go home to eat and sleep and tomorrow to go to work repeating the same routine. I don't want my children to mess up their lives just like I did.

Thanasis: If the olive costs 1 euro per kilo what is the level of olive production I need to reach in order to buy a tractor? The expenses are very high and all prices have increased in the village. There was a time when some money would remain as profit but now there's nothing. You need to have very big fields and produce a lot and still it would be very difficult.

Yiannis: Even if I wanted to do something else to earn my living I can't. As I said to you I was born here. Since I was a little boy I have struggled for daytime work in the fields. Where to go now? To do what? Even if I wanted to change the way I earn my living this is not possible. I can't do anything else. I will stay here in the village and will see what the future will bring. It will be either good or bad.

Story_6 [3:12]

Yiannis: In 1988 there was a huge conflagration that burned down the whole village. Many houses burned, human lives, animals, olives. A catastrophe. Nothing left. And in 1988 we started from the beginning to rebuild everything including the fields. Six or seven years later we started receiving income. All the inhabitants of Sellasia moved down to Sparta to find work during the day in winter. They were collecting olives in the fields, just like we have the immigrants now. The conflagration set us back many years but it was also beneficial. Before the fire, the village did not produce edible olives but only the variety suitable for olive oil. After the fire the fields were improved. Given the fact that all the fields were burned, those who decided to create a field would use the tractor (and not mules) in order to build the field in new ways and then started planting seeds. So, the village was now full of edible olives, compatible in the market and with a much better quality than before. We have the best quality of olive in Greece. I am also employed by an olive merchant during winter who deals in edible olives and I know that the olives produced in our village are sought after and everybody wants to have them. This is what I am saying—that the fire was both bad and beneficial for the village.

The Golden Walnuts

0:00 – 0:20

In an old tale that unfolds in a great house that was even older, three walnuts once found themselves upon the Christmas dining table.

1:18 – 2:21

They were brothers, for they had been picked from the same walnut tree. One of them had a vivid imagination, the second was bold and fearless and the third said no to everything.

The landlord of that house had a daughter who played the piano and was very fond of everything that glitters, so she had painted the walnuts gold for the festivities and put them in a bowl amid a heap of hazelnuts and almonds. And here they were on Christmas Eve, and all three looking miserable—for all the while the girl was singing and playing her piano, the others round the table were drinking wine from goblets and steadily munching their way through the bowl of nuts.

2:27 – 2:53

The three walnuts kept casting fearful glances at the savage-looking nutcracker that lay beside the bowl. All right, so they were painted gold, but what protection would that give them? One “crack!” and they'd be smashed between its great big wooden teeth. That would be the end of them, and it seemed the end would not be long in coming, for apart from just two hazelnuts, there was nothing else left in the bowl.

3:37 – 4:08

'I say we should make a run for it while there's still time,' the walnut who was bold and fearless whispered to his brothers. The one who had imagination immediately agreed. But the one who disagreed with everything cried, 'No, no, where is there to go?' in a terror-stricken voice.

Yet in the end, the others won the day and all three started rolling back and forth until the bowl tipped over, they landed on the floor and tumbled, bounce-bounce, down the stairs.

4:14 – 4:17

To their relief, they found the door half open and slipped out into the night.

4:31 – 5:51

The world was blanketed in white and the sky above was clear, as on all lovely nights at Christmas time. The stars were twinkling up on high and down below the three golden walnuts gleamed brightly in the snow.

'Who knows, perhaps we were stars once and fell to earth, but simply don't remember it,' said the imaginative walnut in a dreamy whisper. 'No! Walnuts we've always been and always will be!' And who said that? Well, the walnut that always disagreed, of course. 'Say what you like,' the fearless walnut said impatiently. "Maybe we *can* turn into stars, if only we try hard enough." 'But, before we turn into stars,' the imaginative walnut added, 'how I wish we could enjoy a Christmas here on Earth—from close up, I mean. Perhaps we could even become a part of the festivities, a song, let's say - one with three verses, since there are three of us. Or we could turn ourselves into little bells and join the children singing carols.'

6:05 – 7:22

As he spoke these last words, an idea sprang into his head. Why hadn't he thought of it before? And the idea that had sprung into his head was this: the most wonderful thing of all would be if they turned into children, if only for a little while. For he had heard that grown-ups had invented Christmas especially for young people. And why? So as not be forgotten when these children in their turn grew up.

If this was true, then, 'No more argument!' he cried out happily. 'First children and then stars!'

Once more, two voices spoke louder than one. And the three golden walnuts had no need to experiment with magic tricks or anything like that. It was enough that they had made their minds up to be children, and in a moment it was done. They had chosen a

lucky day, of course, for every Christmas Eve, whatever wish a walnut makes comes true. It is just that most of them don't know this and that's why they stay walnuts all their lives.

7:50 – 8:13

So, it came to pass that the three golden walnuts in the old tale woke up on Christmas morning in a bed with a cosy eiderdown. Being golden and not just ordinary walnuts, it was, of course, a grand and lovely house they woke in. And during a single day they experienced all the joys that children take ten years to live through.

8:13 – 8:39

Around midnight, when again the sky was twinkling with a thousand points of light, the three golden walnuts changed from children into stars. And ever since, they have been shining in the heavens, somewhere between the crescent moon and fairy tales.

8:39 – 9:06

When Christmas comes, they try with all their might to shine out twice as brightly. Only the one who is forever saying “no!” makes any fuss about it, but in the end he never gets his way.

9:39 – END

There is another little Christmas tale that tells of three children who turned into walnuts, but...

-THE END-

Bibliography

Abbott, H. P., (2002). *The Cambridge Introduction to Narrative*. Cambridge: Cambridge University Press.

Appiah, K., (2006). *Cosmopolitanism*. New York: W. W. Norton.

Aristotle (1996). *Poetics*. Trans. M. Heath. London: Penguin.

Bar-On, D., (1996). Ethical Issues in Biographical Interviews and Analysis in Ethics and Process in the Narrative Study of Lives. R. Josselson (ed.). London, Sage. Vol. 4.

Baroni, R., (2007). *La tension narrative. Suspense, curiosité et surprise*. Paris: Seuil.

Bayle, F., (2014). *Qobuz France*. <https://www.youtube.com/watch?v=gAse1L0nzKU> [accessed 15 February 2015].

Barthes, R., ([1970] 1985). *S/Z: An Essay*. New York: Hill and Wang.

Blackburn M., (2011). Importing the Sonic Souvenir: issues of cross-cultural composition, *Proceedings of the Electroacoustic Music Studies Conference*, New York, USA.

Blum, R., (2001). *Television and Screen Writing: From Concept to Contract*. Focal Press.

Bordwell, D., (2002). "Film Futures." *SubStance* 31.1, 88–104.

Camilleri, L. and Smalley, D., (1998). The Analysis of Electroacoustic Music. *Journal of New Music Research*, 27, 2-8.

Campbell, J., ([1949] 1990). *The Hero with a Thousand Faces*. New York: Harper & Row.

Carter, B.A.R., (1970). "Perspective". H. Osborne (ed.). *The Oxford Companion to Art*. Oxford: Oxford UP, 840–61.

Chion, M., (1994). *AudioVision*. Trans: Claudia Gorbman. New York: Columbia University Press.

Cox, Ch. and Warner, D., eds. (2004). *Audio Culture: Readings in Modern Music* Continuum Books.

- Davidson, M., (2004). "A phenomenological evaluation: using storytelling as a primary teaching method". *Nurse Education and Practice* 4(3): 184–189.
- Dhomont, F., (1996). "Is there a Quebec sound", *Organised Sound*, 1(1), Cambridge University Press.
- Drever, J., (2002). Soundscape composition: the convergence of ethnography and acousmatic music, *Organised Sound* 7(1): 21.
- Eco, U., (1989). 'The Poetics of the Open Work', in *The Open Work*, trans. Anna Cancogni, Cambridge, MA: Harvard University Press, 1-23.
- Emmerson, S., (1986). The relation of language to materials, *The Language of Electroacoustic Music* (ed. S. Emmerson), pp. 17-39. Macmillan Press, Basingstoke.
- Emmerson, S. (2000). *Music, Electronic Media and Culture*. Aldershot: Ashgate.
- Emmerson, S. & Smalley, D., (2000). *Electroacoustic Music*. In *The New Grove Dictionary of Music and Musicians*. London: Macmillan.
- Goehr, L., (1999). Review of Scruton's *Aesthetics of Music* in *Journal of the American Musicological Society* 52, no. 2: 402.
- Greimas, Algirdas Julien ([1966] 1983). *Structural Semantics: An Attempt at a Method*. Lincoln: U of Nebraska P.
- Heise, U., (1997). *Chronoschisms: Time, Narrative, and Postmodernism*. Cambridge University Press.
- Hogan, P. C., (2003). *The Mind and Its Stories: Narrative Universals and Human Emotion*. Cambridge: Cambridge UP.
- INA-GRM. *GRM Tools Plug-ins*. <http://www.inagrm.com/accueil/outils/grm-tools> [accessed 24 February 2015].
- Jahn, M., (2005). Narratology: A Guide to the Theory of Narrative. <http://www.uni-koeln.de/~ame02/pppn.htm> [accessed 24 February 2015.]
- Kafalenos, E., (2006). *Narrative Causalities*. Ohio State UP.
- Landy, Leigh., (1991). *What's the Matter with Today's Experimental Music? Organized Sound Too Rarely Heard*. Chur: Harwood Academic Publishers.
- Landy, L., (1994). The Something to Hold on to Factor in Electroacoustic Timbral Composition, *Contemporary Music Review*, 10(2): 49-60.
- Landy, L. (1999). Reviewing the Musicology of Electroacoustic Music. *Organised Sound*, 4(1): 61–70.

- Le Poidevin, R., ([1996] 2011). "Time, Tense and Typology." J. Ch. Meister & W. Schernus (eds.). *Time. From Concept to Narrative Construct: A Reader*. Berlin: de Gruyter, 49–65.
- López, F. (2001). Blind Listening, In Rothenberg, D., Ulvaeus, M., (eds.), *The Book of Music and Nature – An Anthology of Sounds, Words, Thoughts*, 163– 168, Middletown : Wesleyan University Press, USA.
- López, F., (2004). Profound Listening and Environment Sound Matter, In Cox, Ch., Warner, D., (eds.), *Audio Culture: Readings in modern music*, 82–87, New York: Continuum.
- Margolin, U., (1983). "Characterisation in Narrative: Some Theoretical Prolegomena." *Neophilologus* 67, 1–14.
- Margolin, U., (1995). "Characters in Literary Narrative: Representation and Signification." *Semiotica* 106, 373–92.
- Max/MSP, <http://www.cycling74.com> [accessed 24 February 2015].
- McCartney, J. SuperCollider, <http://supercollider.sourceforge.net/> [accessed 24 February 2015].
- McFarlane, M.W. (2001). "The Development of Acousmatics in Montréal", *eContact!*, 6.2, Journal of the Canadian Electroacoustic Community, Montreal.
- Norman, K. (1994). Telling Tales. *Contemporary Music Review* 10(2): 103.
- Norman, K. (1996). "Real-world music as composed listening." *Contemporary Music Review* 15(1): 1.
- Peignot, J., (1960), De la musique concrète a l'acousmatique, *Esprit*, No. 280. Paris: *Esprit*: 111-123.
- Phelan, J., (2007). *Experiencing Fiction: Judgments, Progressions, and the Rhetorical Theory of Narrative*. Columbus: Ohio State UP.
- Propp, V., ([1928] 1984). *Theory and History of Folklore*. Minneapolis: University of Minnesota Press.
- Richardson, B., (2005). "Beyond the Poetics of Plot: Alternative Forms of Narrative Progression and the Multiple Trajectories of Ulysses." J. Phelan & P. Rabinowitz (eds.). *A Companion to Narrative Theory*. Oxford: Blackwell. Electronic Version.
- Ricœur, P., ([1983–85] 1984–88). *Time and Narrative*. 3 vols. Chicago: University of Chicago Press.

- Roads, C. (1996). *The Computer Music Tutorial*, The MIT Press, Cambridge, Massachusetts.
- Ryan, M. L. (2004). Narrative across media: The Languages of Storytelling, Marie-Laure Ryan (ed). USE: Routledge, Board of Regents of the University of Nebraska.
- Ryan, M. L. (2005). 'Narrative', in Herman, David, Manfred Jean and Marie-Laure Ryan (eds). *Routledge Encyclopedia of Narrative Theory*. London: Routledge, 344-348.
- Ryan, M.-L., (2014). Narration in various media. <http://www.lhn.uni-hamburg.de/article/narration-various-media>. [Accessed 24 February 2015].
- Rosen Ch., (2010). *Music and Sentiment*. USA: Yale University Press.
- Rossiter, Marsha (2002). "Narrative and Stories in Adult Teaching and Learning". *Educational Resources Information Center 'ERIC Digest'* (241).
- Schaeffer, P., (2004). Acousmatics. Trans. Daniel W. Smith. In Christoph Cox and Daniel Warner, eds., *Audio Culture: Readings in modern music*, 76–81. New York: Continuum.
- Todorov, T., (1971). *Poétique de la prose*. Paris: Seuil.
- Tzedaki, K., (2011). *Into the Sounding Environment*. PhD. Thesis. De Montfort University, United Kingdom.
- Schoenberg, A., (1967). *Fundamentals of Musical Composition*, Faber and Faber Limited.
- Smalley, D. (1993). Defining Transformations. *Interface*, 22, 279-300.
- Smalley, D., (1997), Spectromorphology: Explaining sound-shapes, *Organised Sound*: Vol. 2, no. 2. Cambridge: Cambridge University Press: 107-126.
- Tarasti, E., (2004). "Music as Narrative Art", in M.-L. Ryan (ed.). *Narrative Across Media: The Languages of Storytelling*. Lincoln: U of Nebraska.
- Thompson, P., (1988). *The Voice of the Past: Oral History*. Oxford, Oxford University Press.
- Toop, D., (1996). *Ocean of Sound: aether talk, ambient sound, and imaginary worlds*. Reprint. Serpent's Tail, London.
- Truax, B., (1984). *Acoustic Communication*. Norwood, N.J.: Ablex. (Second edition published in 2001 by Greenwood Press.)

- Truax, B., (1996b). Soundscape, Acoustic Communication, and Environmental Sound Composition. *Contemporary Music Review: Real-World Music as Composed Listening* 15(1): 49–65.
- Truax, B., (2002). Genres and techniques of soundscape composition as developed at Simon Fraser University, *Organised Sound* 7(1), 5-14.
- Truax, B., (2008). Soundscape Composition as Global Music: Electroacoustic music as soundscape, *Organised Sound* 13(2), 103-109.
- Vansina, J., (1985). Oral Tradition as History. Wisconsin, University of Wisconsin Press.
- Wilkins, R., (1993). Taking It Personally: A Note on Emotion and Autobiography. *Sociology* 27 (1): 93 - 100.
- Wishart, T., (1978). *Red Bird: A Document*. York: University of York Music Press.
- Wishart, T., (1985). *On Sonic Art*. York: Imagineering Press. (Second edition, edited by Simon Emmerson, appeared in 1996, published by Harwood Academic Publishers, Amsterdam.)
- Wishart, T., (1994). *Audible Design: A Plain and Easy Introduction to Practical Sound Composition*. York: Orpheus the Pantomime.
- Young, J., (1996). Imagining the Source: The Interplay of Realism and Abstraction in Electroacoustic Music, *Contemporary Music Review*, 15(1), 73-93.
- Young, J., (2002). The Interaction of Sound Identities in Electroacoustic Music. In *International Computer Music Conference 2000 Göteborg Proceedings*, 342–348.
- Young, J., (2004). Sound Morphology and the Articulation of Structure in Electroacoustic Music. *Organised Sound* 9(1): 7–14.
- Young J., (2009). Narrative, Rhetoric and Personal: Storytelling in Acousmatic music, *Proceedings of the Electroacoustic Music Studies Conference*, Buenos Aires, Argentina.
- Young J., (2014). Programme Notes of Lieu-temps.
http://www.electrocd.com/en/cat/imed_0787/notices/ (accessed 13/09/2014)
- Yow, V. R., (1994). Recording Oral History. London, Sage.

Discography

- Calon, C., (2011). *Le projet Ulysse*, empreintes DIGITALes, DVD IMED 11107.
- Calon, C., & Dumas, Ch. (2003). *Radio Roadmovies*, empreintes DIGITALes, CD IMED 326 006/007.
- Calon, C., (1990). *Ligne de vie: récites électriques*, empreintes DIGITALes, DVD IMED 11107.
- Cousins, J., (2007). *Speak Memory*. [copy from the composer]
- Dhomont, F., (2009). *Étude pour Kafka*, empreintes DIGITALes, CD IMED 09102.
- Dhomont, F., (1998). *Cycle du son*, Diffusion i Média 2001, CD IMED 0158.
- Dhomong, F., (1996). *Forêt profonde*, empreintes DIGITALes, CD IMED 9634.
- Dhomong, F., (1996). *Sous le regard d'un soleil noir*, empreintes DIGITALes, CD IMED 9633.
- Gobeil, G., (2008). *Trois songes*, empreintes DIGITALes, DVD IMED 0892.
- Feld, S., (2004). *The Time of Bells 1. Soundscapes of Italy, Finland, Greece and France*, Voxlox.
- Ferrari, L., (2009). *L'oeuvre électronique*, INA GRM, 10 x CD 6017/26.
- Hodell, Å., (1970). *Mr Smith in Rhodesia*, Fylkingen Records, 3 x CD FYCD 1018.
- Normandeau, R., (2005). *Puzzles*, empreintes DIGITALes, DVD-audio IMED 0575.
- Normandeau, R., (1996). *Le petit prince d'Antoine de Saint-Exupéry*, Radio Canada, CD MVCD 1091.
- Vande Gorne, A., (2008). *Exils*, empreintes DIGITALes, DVD-audio IMED 0890.
- Westerkamp, H., (2010). *Transformations*, empreintes DIGITALes, CD IMED 1031.
- Westerkamp, H., (2002). *Into India*, Earsay, CD 02002.
- Young, J., (2007). *Lieu-temps*, empreintes DIGITALes, DVD-audio IMED 0787.